

FUTURE PROGRAMME FEATURES.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, November 22nd.

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IMPORTANT TO READERS.

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To My British Friends.

By FEODOR CHALIAPINE.

[One of the most important of recent broadcasts was that given by M. Chaliapine, the world-famous bass singer. M. Chaliapine expressed the following opinions in an interview which he gave to our representative.]

THERE can be no doubt by this time that broadcasting is destined to have a tremendous effect upon musical interest everywhere. Think of millions of people listening to music of all kinds every day! It is bound to have an important influence.

And it gives me great pleasure to think that it is the poor man who is benefiting the most. In past years he had to be content to hear of great artists; it was not for him to hear them. High-class concerts were too expensive for him, and still are. But his inexpensive little wireless set places him in touch at will with the best music the world has to offer.

That is a fine thing. As I travelled up and down England during my recent visit, I was keenly interested to see the myriads of aërials attached to the houses of the humbler classes, for they proved how popular this new form of pleasure is becoming. I was also delighted to see farm-houses and cottages in remote country districts equipped in the same way. My imagination was touched. I thought of families cut off from the amenities of town life, yet able, at the touch of a button, so to speak, to bring to their own fireside the strains of symphony and opera.

I wonder if townspeople always realise what the wireless means to the countryside? Broadcasting must be silently bringing about great changes there.

Well, I myself put the headphones on one day, and I was astonished at the result. The music came over clear and distinct: as a transmitting medium the wireless seemed to be admirable, and adequate to the efforts of any artist.

Then came invitations to broadcast. I received many in America, but refused them all. As my readers know, there is a number of broadcasting organisations in that country, and the owners of wireless sets pay no licence fees whatever. I declined to sing because I could not see why millions of people should be able to hear me for nothing. My view was that each should pay something, even if it was only a penny per head. I like your system here much better. You have only one organisation, and the Government's concern with the whole matter increases confidence.

I am glad that my first broadcast took place in England. Millions of people, I suppose, heard me, and it will be no secret that an artist's payment is usually governed by the size of his audience. But in this case I asked for no more than my ordinary concert fee—for two reasons. The first is that my full concert programme was curtailed, for whereas at a concert there is vision to help to sustain the interest of one's audience, in



M. CHALIAPINE.

(Continued on leaf in column 3.)

The Story-Songs of Yesteryear.

By Edwin Pugh.



A Memory of Bessie Wentworth.

SONGS embodying stories, which were so popular with the music-hall audiences of thirty odd years ago, are in the direct tradition of the old English ballad, and yet seem to me—rather ludicrously, perhaps—to forecast the coming of the modern radio, its infinite possibilities and rigid limitations. For it was mainly on their voices alone that those singers of a bygone day relied for their effects. They needed no extraneous aids of scenery, costume, or other theatrical properties. As a rule, they wore ordinary evening dress and used only as much make-up as the footlights demand from even the most eminent of actors in what is called the legitimate drama.

Voices and Personality.

They just strolled on to the stage, and stood there, and sang. Their voices were usually nothing much to boast about; in most cases the words and music of their songs were alike banal, and their sentiment commonplace. Their only assets were a personality, a clear enunciation, and—first and last—a power of expressing emotion by means of their vocal chords. They indulged in very few gestures or facial play, and, generally speaking, when they did, they were far more prone to mar than to enhance their effects. No; it was just their voices that carried them through, as it is just the voices that we hear through our headphones or loud speakers which at once achieve success or decline to mediocrity or sink into failure.

Towards the end of their vogue these story-songs were styled, rather pompously, song-sermons. Accessories of elaborate scenery and costume were then employed, and choruses and exhortations engaged, to increase the attractiveness of these shows. And from that moment, when these really quaint performances became more spectacular than dramatic, the days of the old actor-vocalist—as he was sometimes called—were numbered.

An Old, Old Tale.

The first story-song that I remember was, I think, "After the Ball," an American importation, by the way. It was sung by that famous lion comique—why "comique" none knew—Charles Godfrey. It set forth the old, old tale, put into rhyme, of a lover seeing his sweetheart kissing another man who—when it is, alas! too late—turns out to be her brother. The first verse opens:

Come, little maiden, climb the old man's knee—
"Tell me a story, do, uncle, please!"
Tell you a story! What shall I tell—
Tales about giants or else Little Nell?
No; I will tell you something that's true,
How I ne'er wed or had children like you.
I had a sweetheart, my all-in-all,
But I thought her faithless—after the ball!
After the ball was over,
After the guests were gone,
After the stars were sinking,
After the break of dawn,
Many a heart was aching,
If we could read them all,
Many a fond hope was shattered—
After the ball!

I quote thus much of that song, not because of its intrinsic merits, if any, but because it set a fashion in similar songs, a fashion which became a

craze, and at last died—as all crazes do—of its own excesses, but not before it had given birth to an abundant progeny.

Among the best of these imitative ditties was "Those Wedding Bells." This story-song tells how a stranger enters a church and interrupts a marriage service by claiming the intended bride as his own long-lost wife. The chorus runs:

Those wedding bells shall not ring out—
I swear it on my life!
For we were wedded years ago,
And she is still my wife.
She's mine by Heaven's high decree!
She's mine through all eternity!
She's mine—but Death shall set her free!
Those bells shall not ring out!

At the third and last repetition of the chorus, the singer fires a revolver into the wings, where his visionary wife is to be imagined as crouching in panic-stricken terror, and then shoots himself, fatally, but not before he has still enough strength left to thunder forth with his dying breath—

"Those bells did not ring out!"

A Great Coon Singer.

In lighter, daintier vein was "Ain't ye goin' to de dance?" This was sung—unless my memory betrays me—by Miss Bessie Wentworth, one of the first and greatest of coon-singers.

"Ain't ye goin' to de dance?" says Dinah.
"Don't care if I do," says Pete.
"Don't I shall go alone," says Dinah.
"Would it I was you," says Pete.
Den away down de lane goes Dinah,
A-leavin' Pete a-sittin' on de stile.
But—dear sakes!—she soon was cryin',
While poor Pete was loudly sighin'—
"Cos dey fatted each other all de while!"

Of a more rollicking kind was "Big Ben." This relates how a gay young Lothario had an assignation with a fair stranger at a certain time and place:

Big Ben struck one—two—three—four!
Jones was waiting in the room
For his darling Martha Jane,
Waiting—waiting—till half-past ten,
Underneath the shadow of Great Big Ben.

The Tragedy of Jim.

But, instead of the lady, a hugely-proportioned man turns up who, after announcing that he is her official choice, and that his name is Ben—but, again, let the chorus explain, only promising that Big Ben is a mere clock no longer, but an angry and extremely active rival.

Big Ben struck one—two—three—four!
Jones had waited in the rain,
Now he suffered grief and pain!
Waited—waited—till half-past ten,
For to get a bouncing from Great Big Ben!

In conclusion, though the number, if not the range and scope of these story-songs, is almost inexhaustible, I would give you in full the tragedy of "Lucky Jim."

Jim and I as children played together,
Best of chums for many years were we.
I had no luck, was—alas!—a Jonah,
My pal Jim was lucky as could be.
Oh, Lucky Jim,
How I envied him!
Time passed by, still Jim and I were comrades—
Comrades, though we loved the same sweet maid.
She loved Jim, and married him one morning,
Jim was lucky, I unlucky stayed.
Oh, Lucky Jim, etc.
Years rolled up, and Death took Jim away, boys.
Left his widow, and she married me.
Now he's dead I often think of him, boys,
Sleeping in that churchyard by the sea.
Oh, Lucky Jim—
How I envy him!

This last specimen of the story-song, by the way, was eventually introduced into that triumphant Transatlantic success, *The Belle of New York*

To My British Friends.

(Continued from the previous page.)

the case of the wireless, listeners have to be content with hearing only.

The second reason is that I was pleased to have an opportunity of entertaining so many English people, who have always been so kind to me. I felt while I was in the London Studio of the British Broadcasting Company that here was a chance to sing to the multitudes who, for various reasons, cannot attend concerts.

I remembered the working man and his wife and family, the lonely country cottagers, old people no longer able to make even small journeys, and the sick to whom the wireless brings so much real comfort and relief from days of monotony and pain.

Music was a great privilege, and I was anxious to do my best. Of course, the ordeal was different from singing in a packed concert hall. The studio is a comparatively small room and, during my songs, only forty or fifty people were present.

But those who listened and heard the applause at the end of each group of songs will know there was plenty of enthusiasm. There is no artist who does not like appreciation. It seems to spur him on to excel himself. Rightly or wrongly, I felt that the applause of those in the studio was, perhaps, some indication of the feelings of the vast army of unseen listeners.

Regarding the conditions of broadcasting, no doubt there will be improvements as time goes on. To me, it seems a great pity that it should be necessary to drape the studio so heavily. This, I understand, is to prevent echoes. I found it rather a handicap. Always when I am singing I listen to myself for the purposes of self-criticism, and, naturally, after many years of singing in undraped halls, I have come to rely upon a certain degree of resonance. When the standard is suddenly altered drastically, as in a broadcasting studio, one's judgment is apt to be "thrown out." At times, it was difficult to know whether I was producing too much volume or too little, and, of course, these are vital considerations in correct interpretation.

Experiments are, I believe, constantly being made with a view to remedying matters in this direction. When it is possible to give musicians absolutely natural studio conditions, the result, from a purely musical point of view, will be all to the good.

Meanwhile, the progress made has been wonderful. I think that, through the dual agency of the wireless and the gramophone, there will be great developments educationally in the future. Both are inexpensive means of providing in the home one of the best and purest of all forms of pleasure.

A SYNOPSIS SUCCESS.

THE enormous popularity the Savoy Bands have achieved was demonstrated by the attendance at the Queen's Hall when the Savoy Orchestra Augmented Symphonic Orchestra gave their first concert of this season. The programme contained synopses of standard compositions, of which the "Dance Arabes" and "Marche Slav" of Tchaikovsky were conspicuously successful. The interest of the evening was undoubtedly centred in the performance of George Gershwin's "Rhapsody in Blue."

Mr. Billy Mayerl played the exciting pianist's role of the rhapsody and established his reputation as a pianist of more than the technical brilliance apparent in his solo earlier in the evening. In the second half of the programme, the saxophone solos of Mr. Howard Jacobs proved that, in the hands of a musician, the saxophone may be an instrument worthy of more consideration musically than it is usually accorded.

A second concert will be given by the Orchestra at the Queen's Hall on December 8th, previous to their visit, early in the New Year, to a number of the big provincial cities.

Official News and Radio Gossip.

Radio Revels.

THERE are already indications that the demand for tickets for the Radio Revels, which will take place on December 15th in London, and in all the provincial cities and towns where there are broadcast stations, will be very large. Below will be found details of the arrangements made by some of the provincial stations. An outline of those for London was given in our last issue. Full details of the whole scheme will appear in our next issue.

At Manchester.

The ball-room at Belle Vue Gardens, where there is accommodation for 3,000 dancers, has been taken for the Manchester Revel. Shorrocks and the Forsythe Dance Bands have been engaged for the occasion, and loud speakers will be installed, so that dancing will be possible to the music of Continental stations as it is picked up at Keaton and relayed from London.

An extension of the usual hours until 1 a.m. has been obtained, and arrangements are being made for the provision of a service of late transcare by the Manchester, Salford and Stockport Corporations. A small proportion of the proceeds of the Revel are to be given to the Daily News "Wireless for Hospitals Fund," but the bulk of the profits will go to the Manchester and Salford Medical Charities under the presidency of the Lord Mayor of Manchester and the Mayor of Salford.

At Sheffield.

The Sheffield Revel will be held at the Grand Hotel, and the arrangements are being made in co-operation with the Sheffield Independent Press. A good dance band has been engaged, and David Milner, a well-known banjoni of the North of England, will be among the instrumentalists. The price of admission, 12s. 6d. each guest, includes a light supper. Profits will be allocated to the Wireless in the War Scheme.

At Nottingham.

Nottingham is as famous for its pretty girls as it is for its lace, and there are few towns in England where the inhabitants are more enthusiastic where dancing is concerned. There is not much doubt that the Palais de Danse, where the Nottingham Radio Revel is to take place, will be well filled.

The proceeds will be devoted to the Nottingham Poor Children's Convalescent Homes with the exception of a percentage for the Daily News "Wireless for Hospitals Fund." Tickets, 10s. 6d. each, which includes supper, can be obtained from the Nottingham Station, 4, Bridlesmith Gate.

At Leeds.

Arrangements are well advanced for the Leeds Revel, which is to take place in the Town Hall. Not only will there be dancing, but the programme will include a Carnival and a Cabaret Show.

Mr. Roland Powell's band will supply the dance music in addition to wireless music which will be picked up from the Continent. The price of tickets has been fixed at 7s. 6d., and the proceeds will go to the "Boots for the Baines Fund," organized by the Yorkshire Evening Post.

A "Gather Round" Night.

On Saturday, December 12th, the B.B.C. will provide, S.B. from London, a "Gather Round" programme, the chief aim of which will be to convey the cosy home "atmosphere" which should characterize the Christmas season. The results of some recent experiments in broadcasting "atmosphere" will be tried on listeners for the first time on that night.

Sandler's Orchestra Again.

The numerous admirers of Sandler's Orchestra at the Grand Hotel, Eastbourne, will be glad to know that this orchestra will appear in the London programme, from 8.0 to 10.0 p.m., on Monday, December 7th, when it will give a special selection of Massengut's music, that day being the occasion of his anniversary.

Strange Remembrances.

From 9.15 to 10.0 p.m. on Tuesday, December 8th, the London programme will consist of a series of curious parallels in musical compositions. Selections from the classics will be contrasted and compared with strikingly similar modern music.

Lord Balfour of Burleigh to Broadcast.

Lord Balfour of Burleigh will broadcast an appeal from London on November 30th for the funds of the Princess Louise Kensington Hospital for Children. The hospital is making a special effort to raise £20,000 by December 31st.

The Anniversary of Thomas Carlyle.

Professor H. J. C. Grierson, of Edinburgh University, will give a talk on the life of Thomas Carlyle on December 4th, the anniversary of his birth. The talk will be S.B. from Edinburgh to other Stations.

A "Conrad" Programme.

On Sunday, December 6th, the B.B.C. will give a special Conrad programme which will include selected readings from Joseph Conrad's works by Mr. Dawson Millward.

A Jewish Occasion.

Wednesday, December 8th, is the anniversary of Lord Allenby's entry into Jerusalem. It will be marked by an S.B. programme from London of a typically Jewish character. From 8.30 to 8.40 Sergeant Herkom, who was the first British soldier to enter Jerusalem during the war, will give a graphic account of how he received the keys of the city. Jewish music will be provided by Jewish artists and choir, and the programme will end with the second stage of the first broadcast mystery serial.

Jane Austen Anniversary.

December 16th is the 150th anniversary of the famous novelist, Jane Austen, and a special programme will be broadcast to all Stations from London. A representation will be given of the Assembly Rooms at Bath, 1795, where Jane Austen attended a concert which she greatly appreciated. The same music will be given this year by the B.B.C., and it is hoped to secure the co-operation of the Mayors of Bath.

A Rochdale Evening.

The second of the series of Lancashire Talent Nights at Manchester Station consists of a contribution by Rochdale, on December 3rd, and listeners all over Lancashire and surrounding districts will be able to hear their own local artists at the microphone. A varied programme to suit all tastes has been compiled and criticism of the performance will be welcomed.

Two Radio Plays.

The Manchester Station Dramatic Company, whose performances enjoy a widespread popularity with listeners, are to present two more plays. The first, a comedy, entitled *The Changeling*, by W. W. Jacobs and H. C. Sargent, is to be broadcast on Monday, November 30th. On Wednesday, December 2nd, the Company will again appear before the microphone, this time in a more ambitious and prolonged effort. *John Rutherford and Son* is a three-act play by Githa Sowerby, centred in the living-room of John Rutherford's house standing on the edge of a moor. Under these circumstances, anything may happen, and, in Mr. Victor Smythe's hands, the utmost will be got out of it.

Sir George Adam Smith at Birmingham.

On Sunday, November 29th, the Address at the Studio Service at Birmingham will be given by the Very Reverend Sir George Adam Smith, who is Principal of Aberdeen University. He is Chairman of the Scottish Council for Women's Trades, and was Moderator of the General Assembly United Free Church of Scotland, 1910-1917.

St. Andrew's Night.

As the Edinburgh contribution to the St. Andrew's night programme, on Monday, November 30th, Mr. Augustus Beddie, the popular Scots reciter, will give a short entertainment to all Stations. He will recite "Cuddlin'" by Ian MacLaren, the well-known writer of Scottish stories.

A Charity Concert.

An attractive concert has been arranged by the Edinburgh Station to be held in the Usher Hall, Edinburgh, on Friday, December 4th. The proceeds will be devoted to the Edinburgh Children's Shelter, of which Lady Elphinstone is President, and the concert will be under the patronage of the Lord Provost, Sir William Sleigh, and Lady Sleigh. The following artists have been engaged for the occasion: Miss Evangeline Florence, coloratura soprano; Mr. Albert Sammons, the celebrated violinist; Mr. Reginald Whitehead, the popular bass; and Mr. W. B. Ross, Mus.Doc. (Oxon), F.R.C.O., the distinguished organist. Some speeches will be delivered during the evening, the speakers including Lord Murray, Captain P. P. Eckersley and Mr. D. Cleghorn Thomson, from B.B.C. Headquarters Staff.

Fun Time!

Humour is to be well represented in the Cardiff programmes for the week beginning November 29th, for, with the exception of the symphony concert on Sunday and a Welsh programme on Wednesday, all the studio performances will be on definitely comedy lines. In addition to a number of popular local favourites, John Henry and "Blossom" will be heard on Thursday, December 3rd, and Mr. Jimmy Campbell and Mr. Reg Connolly, the authors of "Show Me the Way to Go Home," appear in a programme, "Any Time is Fun Time," on December 4th. Miss Lillian Lewis, Miss Grace Daniels, and "A Baritone" will revive "Footlight Favourites" in a rollicking evening arranged for Saturday, December 5th.

During the week there will also be two comedy playlets—one, *A Restaurant Episode*, in which the late Mr. Alfred Lester will ever be remembered, and the other a comedy in the inimitable style of W. W. Jacobs, *The Grey Parrot*.

A Highland Comedy.

Mr. John Brandane is the author of *Bory Afore*, a one-act Highland comedy, which is to be broadcast from Glasgow Station on December 12th. This is a pen-name concealing the identity of a Glasgow doctor of Highland blood who practised for some years in the Isle of Mull—the Eilean Arca of his novels and plays. The Scottish National Players have given successful first production to no fewer than seven of his works.

"Rob Roy" at Dundee.

Dundee Station will produce *Rob Roy* on Friday, December 4th. The play is based on the famous novel by Sir Walter Scott. In this production many people take part, including the Orchestra under Mr. William Hartley, the Choir under Mr. F. W. Livingstone, the Mackenzie Pipers, and the various persons in the play. The part of Rallic Nicol Jarves is played by Mr. D. C. Lamond.

Laurence Housman.

Mr. Laurence Housman will give a special reading of his play *Slater Clare* on Sunday, December 13th. During the programme, Mr. Maurice Bealy will conduct some light musical compositions.

A Programme of Variety.

After an hour of Hallé music from Manchester, on Thursday, December 10th, the B.B.C. will provide from the London Station an hour of variety, including such well-known artists as Mr. Charles Wreford, Miss Christina Hawkes, Mr. Willie Rouse and Mlle. de Holtboir.

What I Told The B.B.C.

By Sydney A. Moseley.

I HAD a beautiful dream the other night. Strange, too, for I had gone to bed in an irritable frame of mind. The radio somehow hadn't been up to the usual standard.

First of all, something or other went wrong with the works—and who of us knows sufficiently about any other trade but our own, to be able to put a finger on the spot and say: "Ah, there you are now."

No. We may dose ourselves with medical suggestions of our own making, but we end up in sending an S.O.S. for the doctor; or we may take our watch to pieces and end in buying a new one. Still, we all know just enough about our wireless not to keep the accessories people in a good frame of mind. On the rare occasions when heroic old Chelmsford gave forth silence, "through some slight technical defect," I took down my aerial, thumped the wireless cabinet till it quaked in the valves, ran my hand up and down its "insards," pressed this and that—until, lo! magic sounds came!

In a Mood to Be Soothed.

"Ah, there you are," I said with justifiable pride to the family—an effect that was spoiled by "voices off" announcing regret for the aforesaid slight technical mishap.

No, the plain fact is, I'd rather deal with what comes over the ether—it's far easier and, besides, they can't see you—and leave the rest to the plumber, witch-doctor or whoever the omnipotent person is who renders a period bill for "inspecting, overhauling, etc."

Well, as I was saying, the juice wasn't working well, or, to use the correct phraseology of the B.B.C. engineering staff, "radiation was imperfect." But that wasn't all. I was in a mood for soothing music, and ye gave me words, words—mere words. Now, I may be venturing to court unpopularity by asserting that I am an adherent of the talks that are broadcast. Given the right hour, they are as useful, interesting and entertaining as any of the varied items. But, as I have said, at the right hour. To-night, there was announced a wonderful travelogue picture to music, and it turned out to be the usual talking talk, only camouflaged as a musical travelogue.

Any Complaints?

This talk," I said bitterly, "would have been excellent in its place, but now—during the musical hour, my favourite musical feast—ye gods!—I hate it! I hate it! Subject, twang and all!" How I wished the P.M.G. would hasten granting authority to the B.B.C. to enable us to have real alternative programmes all the time!

And so to bed. The world was dark, dismal, disappointing. In a short while, however, with the aid of television, you might have observed an extraordinary change in me. My howling, as I lay tossing about restlessly, gave way to a beatific, contented expression.

The fact was, there had called upon me a deputation from the B.B.C., from the heads of the Company. They approached me humbly enough and, bowing low, ventured to ask me if I had any complaints.

Rationed News.

"Complaints!" I roared, and then became gentle as a dove. "You wish for a small portion of grouse, do you?" I said, breathlessly. "Well, you shall have it! First of all, cut out, or curtail, the tuning signal, which frightens the dog, turns the milk sour and puts the kettle off the boil."

"Don't keep London waiting 'a few more minutes' while the relay stations are finishing their local news. Why should we miss one golden moment of music because a Mr. Chadbanks fell off his push-bike while reading *The Radio Times*? In a word, gentlemen, a whole Continent should not be kept waiting upon the convenience of one

locality. Such news of restricted interest should be rationed (oh, word of beloved memory!) to three minutes. And if they want chunks of local news, let it impinge upon their main programme, not ours. I never heard of such a thing!"

The musical representative sang a few notes from the Flower Song from *Cornelia*, and I was soothed again.

"You see," I went on once more, in cooling dove fashion. "I'm the last fellow in the world to shoot a pianist who is doing his best, much less you who not only do your best, but often give the best"—(bows, gulps of emotions, movements with handkerchief, etc.).

A Means of Escape.

"But isn't it stupid?" I went on abruptly, "to cut us off of any opportunity of a decent alternative programme? Here you have two excellent stations, where all you have to do is to provide two programmes of distinct contrast, and time after time you provide two programmes of the very same sort—"

"Time after time?" boldly interrupted a little fellow with a magic voice.

"Sir!" I thundered at him, "you asked for grouse and, by Heavens, you shall have it! There ought to be means for every listener, every evening, to be able to escape from a type of programme he can't stand. For instance, if you have a revue at '210,' why, for the sake of De Groot, do you have cheap military airs at '5XX'? And yet, time after time—"

"Time after time?" persisted the bold inter-rupter, eyeing me.

"Well," I said, drooping at least one eye, "not time after time—er—sometimes."

A Trifle Painful.

"Then again," I said, "don't overdo the weeping, impotent sob songs about waiting at telephone. 'Ah don't care of she's true . . . feeling blue . . . ah'm all thro . . .'"

These personal reminiscences in song become a trifle painful. When a man, obviously in ex-ecrating agony, tells you he's lonely for his sweetie, or he's lost his mamma—or some mamma—or his train or something—I think it's jolly hard lines on us not to be able to help him. We're all with him in his trouble. Many's the time I've seen my own sweetie weeping silently at the sound of these strong, sentimental men. What are we to do? Nothing is worse, says the poet, than to witness the sorrows of a great soul. Wouldn't it be better if these broken heart messages were given out as the usual S.O.S. or urgent calls? Or, perhaps, an advertisement in the agony column of the newspapers would help.

The Old-Fashioned Sunday.

"Dear, dear gentlemen, please omit brass bands on a Sunday afternoon. Some of us still retain the old-fashioned regard for a reposeful afternoon off. Something quiet, sweet and soothing—something, forgive me, that helps us to doze off at peace with the world. The organ—why yes, excepting the difficulties of transmission (somehow, one associates the organ with a Sunday afternoon)—yes, the organ, pianissimo! You know what I mean. The violin, the piano, the string quartet, the soothing song . . . but brass, never."

I rose, and with a magnificent gesture addressed my concluding remarks in the following terms:—

"Please don't take these remarks of mine too much to heart. Take them to head. They are sensible and well-meant. Wireless has ousted all my other hobbies. It means everything to me. And tens of thousands are in the same boat. Be kind to us; be gentle and be firm!"

The deputation, moved far too much for mere words, withdrew, and I turned to sleep peacefully for the rest of the night.

A Youthful Genius.

Memories of a Famous Composer.

RETURNING to his house in Croydon one summer evening, nearly forty years ago, a man suddenly stood still on the pavement—hypnotized.

He was watching a small boy with thick, frizzy hair, who was giving an exhibition on a toy violin to another youngster. When the man approached, the music stopped. He begged the boy to continue, but the lad merely shook his head emphatically. He was shy.

But on the following day came a timid knock at the man's house. The boy brought with him the same tiny violin, and a ragged sheet of paper. On it he had scrawled a few airs. One of them was intended to supersede the National Anthem!

Playing for Half-a-Crown.

"I shall never forget how that lad's face lit up," Mr. Arthur Hatchard, the well-known composer, told me recently, "when I struck a few chords on the piano to his playing." The boy with the frizzy hair was Samuel Coleridge-Taylor.

His mother was an exceedingly lovable Englishwoman," Mr. Hatchard continued, "and possessed great artistic ability. The father, who hailed from Africa, practised as a doctor, and they all lived with a family called Holman. Samuel did not use a full-sized violin until he reached the Academy."

My attention was drawn to a large box under the table in Mr. Hatchard's spacious drawing-room. It contained mementoes of his long musical life. He took out a sheet of blue paper.

"This," he explained, "is the programme of a concert held at the Croydon Y.M.C.A., in 1886. It was the first occasion that Coleridge-Taylor played in public. The famous composer of *Hiawatha* then received the fee of 2s. 6d. for his services!"



S. COLERIDGE-TAYLOR.

"The two pieces that he played were 'The Last Chord' and a solo which I harmonized for him. As it was well known, 'The Last Chord' received more applause than his own melody. This distressed him so much that he tore up his composition, an act which was characteristic of him at that time. Sensitive to criticism, he would burn anything that did not meet with immediate approval. But I kept my copy."

And here my host produced another fragment of paper from the box and handed it to me. I looked upon a shakily penned manuscript, a copy of Coleridge-Taylor's air, composed at the age of ten. It has never been published.

His Sympathy With Women.

"This piece is on the monotonous side," Mr. Hatchard went on, "but the boy had ideas of wonderful chords in his head."

"Women had a peculiar effect upon my young friend. He was often very embarrassed in their company. I had five sisters, too, who used to peep at the little coloured guest with the thoughtful eyes. In consequence, his lessons with me were somewhat of an ordeal at first. Becoming very distressed at times by my sisters' attentions, he would actually barricade the door with the sofa!"

"After the boy was taken in hand by some noted professionals," Mr. Hatchard concluded, "he rather forsook me, and I saw little of him. But I shall always cherish the memory of those jolly days."

Outside Mr. Hatchard's house, in the shadow of the Crystal Palace, I realized that when next I listen to "an hour with Coleridge-Taylor" it will be with a fresh interest. Closing my eyes, I shall try to picture that golden-skinned boy with the frizzy hair.

R. P. BENT.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss PEGGY O'NEILL, the popular actress, who plays "Mercury Mary" at the London Hippodrome. Part of this musical play will be relayed to London, Coventry and other Stations on November 27th.



Mr. BRABAZON LOWTHER (Baritone) will broadcast from London, Coventry and other Stations on November 26th.



Mr. YORK BOWEN, composer and pianist, whose playing will be heard by listeners in London, Coventry and other Stations on November 26th.



Mr. ALBERT COATES will conduct the Wireless Symphony Orchestra for the Wagner Programme on November 24th. (S.B. to all main and some relay Stations.)



JUNE, the charming actress, whose singing will also be heard during the relaying of "Mercury Mary."



Mr. WILLIAM ADAMS, for many years captain of the Deal Lifeboat, will give a talk on Grace Darling's birthday, November 24th.



Miss MIRIAM LICETTE (Soprano) is to sing during the Wagner Programme on November 24th.



Mr. PLUNKET GREENE will be Master of Ceremonies during the Cecil Sharp Commemorative Programme to be broadcast from various Stations on November 23rd.



Mr. WALTER WIDDOP (Tenor) will take a prominent part in the Wagner Programme on November 24th.

The Menace of The Ant.

By Major John Ernest Hodgson.*

WHEN I first started upon my journeyings I regarded all big living things with great dread. The elephant, the lion, the rhino, the hippo and the buffalo seemed to me to be the very embodiment of strength and destructiveness. I now know that the mosquito and the ant represent a million times more energy and danger than all the wild animals of the earth combined.

The ant stands at the very top of the whole insect class on account of its intellectual capacity. Its courage is only equalled by the bravest of the vertebrates, and, in the words of Darwin, its brain is one of the most marvellous atoms of matter in the world—perhaps, more so than the brain of man. The branch of the animal kingdom to which the ant belongs comprises more than a thousand different species—in fact, the ants are so strong in numbers and are so highly organized among themselves that the Brazilians to this day pretend that Brazil belongs to the ant and not to the human being.

A Living Blanket.

Mankind generally regards the fox as being cunning, the horse as being sagacious and the dog as being intelligent; but in the case of none of these animals is there much evidence of massed or synchronized thought. In the case of the ant, apart from their individual wanderings, we know that they move in huge and disciplined bodies. They move, moreover, in two distinct formations. They either march in columns, as soldiers do, with ants of superior physique to control the formation, or they cover the ground like a widely flung blanket.

It is fairly safe to infer that the former system of moving is merely migratory, and that no harm is intended to anybody or anything by the ant tribes; but, in view of the terrible, all-enveloping and death-dealing nature of the latter method of progression, it can only be assumed that the ants are then engaged upon a hungry "round-up."

Ruin to Villages.

Throughout those great tropic areas in which rubber is cultivated and gold is mined the ant represents a very sinister menace. In South America, where the machinery in the great alluvial and other mines is almost always served by water pressure, the canals which supply the motive power wind their way from their mother rivers around mountain sides to the bulk-heads. The deep earth banks of these canals, though constantly patrolled, are often thrown down in a night by millions of the tunnelling insects, and whole villages are sometimes swept away before the relieving sluiceways can be opened.

An Unequal Battle.

One of the most serious risks attendant upon the cultivation of Coara rubber in East Africa is the havoc created by white ants which sweep through a plantation, eating the bark from the bole of the tree and rendering great areas practically unobtainable. Throughout the tropics all sorts of preservatives are used to keep the little little destroyers from boring into the timber foundation of buildings, and the most ingenious devices are used in order to prevent them from sapping the woodwork.

Some years ago, I was in the Republic of Colombia, South America, and, while riding up the foothills of the Andes, stopped to look at a huge wild pig which was apparently digging for roots in an open glade at the side of the road. At first, I thought of shooting him; but his extraordinary behaviour made me wait and watch. He presently threw up his head, squealed, and then rolled over again and again. He appeared to have gone completely mad.

Eventually, his wild antics appeared to tire him and, with a few spasmodic shiverings, he laid down—

* In a Talk from London.

as I thought to read. I started to walk towards him, but was forced to beat a hasty retreat, as the ground near him was covered with a dense swarm of ants.

After waiting about half an hour, I again approached him. The ants had passed on their way and the bear was as dead as mutton. The little creatures had started by attaching themselves to his nose and legs. He had not enough sense to dash to the nearest stream and immerse himself, but, angry and irritated, he had tried to shake them off, with the result that the ants had entered his nostrils, eyes, mouth and ears in thousands and had ended by suffocating him.

Frightened Snakes and Scorpions.

The fact alone that the ant acts as a super-sweeper proves that it has claims to our respect as well as our dread. The roof of a thatched house in the tropics is always alive with animal life. These self-invited guests seldom disturb the human occupants. In the still watches of the night an occasional rustle or a little squeak will be heard. When, however, millions of ants, moving to a new home and crawling over everything which lies in their way, pass through one of these thatched buildings, there occurs a precipitous exodus of terrified snakes, rats, scorpions and spiders. These lodgers know that their only chance of life lies in making a swift exit, as the little marauders move in masses which cover the ground in every direction as with a black carpet.

It might be thought that creatures which, moving in the mass, represent such terrific power, would be a menace to human life. Travellers in the older days have told uncanny stories of horrible deaths and hair-breadth escapes, but the modern dweller in ant-infested countries is not unduly taxed to devise safeguards for himself. Kerosene is part of the equipment of most tropical households, and an occasional slight sprinkling of oil on the ground round the house will always serve to bring the advancing hordes to a full stop. The ant simply will not face the smell of petroleum oil.

Saved by Newspapers.

Another widely used plan for circumventing the intruder, and for obtaining warning of his approach, consists of littering the floor of the bedroom with a few loosely folded newspapers. As the ants enter the house and begin to crawl over these papers, a weird crinkling noise is set up which at once awakes the soundest of sleepers.

During the progress of these underground borrowings which provide him with his cities, the ant throws up earth in huge quantities. This earth is always of the finest quality and is so finely disintegrated that it makes the very best building material. Both natives and white men all over Africa use the soil from old ant-heaps for the walls and floors of their houses, while many people consider that ant-earth provides by far the best material in the world for a hard tennis court.

Underground Cities.

When these old ant-hills are broken down, the careful observer can distinguish quite clearly the evidence of a high civilisation. Under the ground the ant constructs wonderful and comfortable nests. His rooms and buildings are superior, in regard to comparative size, to those built by human beings.

Many of the divisions of these underground cities are veritable halls, and some of them are evidently used as granaries. The roads are well paved and run through vaulted galleries. Even above ground, the roads along which the ant travels are compact and well made, and the fact that they run from hut to hut and from village to village proves that the ant leads a properly regulated communal life and is on terms of friendship and partnership with his insect neighbours.

Points From Talks.

Wisdom By Wireless.

THERE are many theories about the nature of the universe which it is impossible to refute, but which there is no reason to think to be true. Thus, you cannot disprove the theory that the earth is a parasite upon the wing of a fly, perched upon the nose of a giant, and that, so soon as the giant chooses to brush the fly away, or the fly decides to change its position of its own accord, the earth will be smashed to smithereens and we ourselves hurled into eternity.—*C. R. Joad and J. Strachey in "After Dinner Philosophy."*

TRUE rustic humour is only humorous when it is perpetrated in a spirit of deadly earnest.—*Ben Travers in "The Humour of Rustic Life."*

A Guarantee of Peace.

IT is no exaggeration to say that the British Empire is the greatest engine of peace in the world. Whilst it coheres, whilst it shows plainly that it is united in sentiment and in policy, it can exert an enormous influence. Its mere size—it includes a fifth of the world—is a guarantee of peace.—*Sir William J. Noble in "The British Empire and its Possibilities."*

WHAT is drama? Here I am reminded of the philosopher's remark about the elephant—that it was an easy thing to recognise, but a hard one to define.—*James Joyce.*

Trees In The Wood.

IT is said that we sometimes cannot see the wood for the trees, but quite as often we do not see the trees because of the wood. It is not the impression of the trees in mass that is dealt with here, for, when growing close together, they alter their shape and character; but it is that of trees standing alone, or on the edge of a wood, sufficiently isolated to attain their full growth.

Let anyone examine the same species of tree by itself and among others, and it will be seen that those in a wood become very tall and slim owing to the upward striving for light and air, that they have few lower branches, and are rarely symmetrical, while the tree that develops without this crowding is evenly balanced on every side.—*W. Percival Westell, F.L.S., in "Trees and Their Relation to Mankind."*

A World of Sunshine.

MARS is, indeed, a world of blue skies and bright sunshine. Clouds and fogs, however, are by no means unknown. Last year was an abnormally misty season all over the planet.

Great snowstorms, too, are often seen in the winter season, taking place literally under the eye of the astronomer.—*Dr. Hector MacPherson in "The Planet Mars."*

Whittington Was Not Lord Mayor.

SIR RICHARD WHITTINGTON was Mayor of London four times at the end of the 14th and the beginning of the 15th centuries, and not Lord Mayor at all, for the title of Lord Mayor did not come into force until the year 1480.

There is an unwritten law—not strictly observed, however—that the Lord Mayor, whilst acting as such, shall not sleep outside the City.—*Elizabeth Bristow in "London's Lord Mayor."*

THE serial story is a kind of mental tippie, a literary cocktail, with a kick in it.—*G. A. Atkinson*

"Common Sense and Knowledge."

IT is true that lack of common sense, or something very like it, may be due to lack of knowledge. For instance, there is the case of the barber who said, "A big head is a fine thing. It gives room for brains. Brains is the best thing you can have. It nourishes the roots of the hair."—*Dr. Huxbury Hankin.*

My Banjo and I.

By Olly Oakley.

[Mr. Oakley will broadcast from Belfast on November 25th.]



MR. OLLY OAKLEY.

I have never been sorry.

The Prince's Prowess.

It is curious how the popularity of this instrument has increased in recent years. An elderly man strolled up to me at the Stadium Restaurant, Wembley, where I appeared with my own band, and seemed to be quite fascinated.

"So that's a banjo," he said, tenderly handling one. "How does it work?"

The Prince of Wales was greatly interested when I played before him. As most people know, he now has a banjo of his own, and is rather proud of his prowess on it. Famous singers with whom I appear at concerts usually want to know something about the principles of the instrument, and are surprised when I explain the tuning, which is quite different from that of any other instrument.

Dancing, of course, has done a good deal to popularize the banjo, which is, probably, without a rival as a means of supplying a strong, pulsating rhythm in the band.

Broadcasting has also played its part, for the instrument is heard particularly well, seeming to cut through all obstacles, owing to its percussive effect.

An Embarrassing Experience.

I have played at all the principal studios, once completing a tour of six towns—Birmingham, Cardiff, Bournemouth, Manchester, Newcastle, and Glasgow—in as many nights. I never experience the slightest nervousness before the microphone, though an incident that happened at Bournemouth may give a different impression.

It is my custom to announce personally the solos I am about to play. On this occasion I had got as far as "The first piece I propose to play to-night will be—" when I could not think of its name.

The announcer noticing my difficulty, thrust the music before me, but as I had put my glasses aside, as I always do before playing, I could not see the title.

Novel Ideas.

At last, I had to utter some words to the effect that I must apologize for forgetting what I had to play, and then the kindly announcer came to the rescue by shouting the title out for me!

Banjoes are more expensive than many people imagine. I have four, and the one I generally use cost £30. Apart from its monetary worth, I value it very highly, so it will be easy to understand my feelings when I discovered one day that it had been stolen. A man whom I had hired to carry it for me suddenly disappeared while my back was turned; but, luckily, I met him again some time later, and, on the strong advice of a policeman, he consented to conduct me to the place to which he had taken it.

I am having a new instrument made which will incorporate some special ideas of my own. When it is ready for use I hope to be able to supply still further proof of the beauties of which the banjo is capable.

Listeners We All Know.

No 2.—The Long-Distance Fisherman. By F. Morton Howard.

WHENEVER I think of Bunterby, I always visualize him as bending over his net with a thumb and forefinger delicately poised on a knob. And on his face is the fixed, far-away look of one listening intently to nothing at all, but hoping for the best.

He invariably assumes that attitude, sooner or later, whenever I call to see him. We may be chatting cosily over the fire, for instance, when presently the eyes behind his big, round spectacles will become restless and preoccupied, and he will begin glancing towards his wireless outfit. And then I know that presently and inevitably he will rise and say:—

"Wonder what Rome is doing to-night?"

Nearly always it is Rome that arouses his curiosity. When it isn't Rome, it's Madrid. I don't know why; I simply state the facts. Maybe, curiosity, so far as Bunterby is concerned, functions in direct contrast to charity.

Anyway, he rises, switches on his set, and turns a knob. And, after a long, long period, the loud-speaker emits something like the noise you may imagine created by an asthmatic man blowing his nose in an underground cellar five hundred yards away.

"There!" exclaims

Bunterby, and turns

triumphantly to regard me.

"That's Rome! Listen!"

I listen. I listen as assiduously that I can almost

feel my ears stretching

out towards the loud-

speaker. And, at last,

as reward, I hear again

that faint tremor.

"Rome!" whispers

Bunterby, with a kind of

awed rapture. "Extra-

ordinary, isn't it? That's

Rome!"

"Er—is it—er—music?"

I venture.

Bunterby's gaze suggests that he is pained and disappointed in me for asking such a banal question.

"It's Rome!" he says, a little sternly, as though I ought to be abundantly satisfied with that statement. And then, as one dealing tolerantly with a dull child, he adds: "And now we'll see what Madrid is doing, shall we?"

It takes some time to discover what Madrid is doing. I begin to form the opinion that Madrid is doing nothing, but Bunterby persists in his efforts. And, at long last, we hear a click, a blue-bottle like buzz, and, apparently, a tired snore.

"Madrid!" announces Bunterby, wheeling on me in high triumph.

"Just fancy!" I murmur.

"Wonder what Berlin's doing?" muses Bunterby. "We'll just see, shall we?"

Bunterby, you perceive, is never content to remain in protracted contact with any station. He likes to go fishing for station after station. The lust for capture possesses him. And when he has made a catch, he straightway throws his captive back into the water, so to speak, and restarts fishing.

And, according to Bunterby, he has made some wonderful catches. All the Continental stations have been hooked, time and time again, and the American stations seemingly shoulder each other out of the way to attract Bunterby's attention. I don't know if there is a station in Lapland, but I fancy I remember Bunterby telling me how he "got" it so clearly one night that the atmosphere in his room went down twenty-seven degrees in two minutes. And Bunterby says there's

a secret station somewhere out Afghanistan way that he's tracked down and is going to write to the papers about the very next time he catches it.

Oh, Bunterby lands some extraordinary catches. I assure you, when he's out fishing with his wireless. Though I must say I was incredulous the other day when he began to tell me how, with only two valves going one evening, he was astonished to hear a concerto of harps and trumpets interspersed with soft sounds which he described as being exactly like the brushing of wings.

Bunterby always gets Berlin very easily. To listen to him, you'd imagine that Berlin fed out of his hand. And Vienna? Vienna, as it were, waits on the doorstep for Bunterby. Stockholm is always positively greedy for Bunterby's notice, and Geneva is absolutely selfish in the way she jumps for Bunterby's set every time there's a vacancy.

I think it's very clever of Bunterby to be able to tell so rapidly which station he captures. To me, they all sound very much the same: the noise

is first-cousin to a frost-bitten drone in nearly every case, and the words are like the rattle made by a small boy drawing a stick along railings.

But Bunterby can distinguish each station at a moment's notice. He just cocks his head sideways, squints down at the intricacies of his set and says "Zurich!" or "Yokohama!" or "Timbuctoo!"—just like that, very definitely.

And if you compliment him on his acumen, he merely modestly remarks:—

"Oh, well, you see, old man, it's practice and experience. I'm always getting 'em. Ah, yes, and this is Salt Lake City!"

And he gazes triumphantly at you, as if he and he alone directed and controlled all the wireless stations in the world.

And yet I am not certain. Doubts will creep in.

A night or two ago, Bunterby suddenly became tremendously excited.

"Absolutely a new station to me!" he declared. "Must be that one they're opening in Japan. Yes, that's it! I'm sure of it."

He made notes in his pocket-book, consulted data and assured me that here was something on an absolutely unknown wave-length.

"And how crisp, how clear it is!" he babbled, delightedly. "I tell you, old man, I know every existing station, and this is the very best of the lot. Mind you, if it wasn't for the wave-length, I'd say it was Cape Town. I've often heard Cape Town nearly as good as this. There's something about the long-distance stations one can always recognise. The ether, maybe, or—er—something to do with relativity, perhaps. Whatever it is, it practically labels a long-distance station the moment you hear it. Oh, yes, that's so! I ought to know all about it with all my experience, oughtn't I? And either this is that new station in Japan, or they've altered the wave-length for Cape Town. As a long-distance expert, I pride myself—"

A voice from the loud speaker interrupted him. "Radio, everybody!" it said. "This is '5XX' calling."

[We shall shortly publish another story in this series.]



"Rome!" whispers Bunterby, with a kind of
awed rapture.

The Children's Corner.

A Wireless Motor Ride.

FOUND BY RADIO.

THE other day, Auntie Molly, of Edinburgh, took the children for a ride in her wireless motor-car, which proved very thrilling and full of incident. Several of the Uncles accompanied her, but their presence in the car seemed to be a hindrance rather than a help to the enjoyment of the journey. A good many breakdowns occurred, and at one point the car was held up by a policeman for examination of the driving licence. When he read the name "Auntie Molly," however, the party was immediately allowed to proceed, with no restrictions whatever as to pace.

Great and terrible were the sounds which were emitted from the flying motor, and the Uncles' hats were soon left many miles behind. The pace, however, was too great to last, and a serious flaw was discovered in the back axle, which Uncle Leslie was ordered to repair. Unfortunately, his efforts consisted of unscrewing innumerable nuts, which caused the priceless product of the motor builders' skill to fall to pieces. A subscription, however, was immediately taken up and the sum of one shilling realized for the purpose of a new car.

From Florida to Cardiff.

True to his promise, Cardiff's American Kiddiewink has succeeded in "logging us on his 9-tube set," and certainly heard us say "Good night" to him. The friendship between Cardiff and Tampa, Florida, U.S.A., has been further cemented by the gift of two small orange trees—so small, indeed, that we only just succeeded in stopping our greedy Uncle from making them into a mustard-and-cress sandwich. Reluctantly, we shall have to write, or speak, to our friend and tell him that the two small trees are not expected to recover from their journey across the Atlantic in a small tin box. But we are very grateful to him, for his kind thought.

At Home! Saturday, 5.30.

We would like to remind the Kiddiewinks of the Cardiff Station that on Saturday afternoon, at 5.30, Aunties and Uncles are "At Home" in the studio to any children whose birthdays have occurred during the week, any who have become "Radio Sunbeams" being permitted to broadcast the fact themselves to the Kiddiewink audience.

Christmas at Nottingham.

The Nottingham Children's Corner is preparing for its Christmas activities. On December 10th the Radio Circle will have a stall at the Women's Hospital Bazaar—its first effort in this direction.

The number of members continues to grow at a very gratifying rate. The Naughty Boy is still with us, and his appearance in the studio is always a signal for groans from the Aunts and Uncles. Luckily, the children like him, and so we do not bar the door, as we have so often threatened to do.

Another frequent visitor is "Mr. Jackson," who comes at inconvenient times, armed with a hammer and chisel, to mend the microphone. Again a nuisance, but the children love him.

An Aunties' Afternoon.

At the Hall Studio recently the Aunties, led by the Pink Elf, provided an All-Star Auntie cast, and had a whole Saturday Children's Corner to themselves.

The Hall Kiddies know that the Pink Elf is the Queen of the Aunties, and the Uncles feel sure that in spite of the undoubted talents of the Station Aunties, they would never have been able to give such an interesting programme without the magic aid of the dear little Pink Elf.

Good-bye, Auntie Gwen!

At the Plymouth Studio, recently, there came and went one of those "Farewell Days" that have to happen, however much we deplore them; for Auntie Gwen has said "Good-bye" to the Children's Corner on account of many tiresome, grown-up reasons. Auntie Gwen is going to be greatly missed.

A THICK fog had come upon London, and when little Wilfred and his sister Mabel came out with their governess from the brightly-lighted room where they had been having a dancing-lesson, they were astonished. The children had never seen a London fog before, as they always lived in the country, and had only just come to their new home.

It was their first dancing lesson, too, and they had so enjoyed it. They liked best hearing the dance music that was played by a real band, somewhere a long way off, which sounded through a loud-speaker in the hall as if the band were playing there. After that, the piano seemed very tame and tinkly.

It looked very gloomy out there in the foggy street, but Miss Prim said she thought she knew the way home, and, luckily, it was not very far, so they hurried along, keeping close together. Soon, they came to a brilliantly-lighted shop, full of lovely presents, and, of course, they must stop to look in.

Then a mischievous notion came to Wilfred. He would give them the slip, hide in some shop door a little farther on, and pounce out with a yell upon the other two, as they passed.



"Your Dad'll buy you another."

Very quietly he ran on out of sight, but couldn't find a hiding place, and the fog got thicker, and thicker, so he decided to wait for the others.

But though several people hurried by and jostled him, they were at once swallowed up by the fog, and the looked-for ones didn't appear. Wilfred was getting frightened now, and all thoughts of jumping out and scaring his sister and governess had gone.

Presently a nasty-looking man slouched by and seeing Wilfred crying, stopped and asked what was the matter. Wilfred said that he was lost, and the man, after looking to see if anyone was coming, told him that he would take him home, but that he must first give up his new overcoat and muffler.

"I've got a little boy at home they'll just fit," said he. "Your Dad'll buy you another." Wilfred hesitated. He was very frightened and was just taking off his coat, when a gentleman suddenly came upon them out of the gloom, and the rascally thief took to his heels at once.

This unexpected friend, after hearing what had happened, took Wilfred home with him, and over tea talked with his wife about the best way to find out where their little guest lived. Wilfred was unable to tell them the name of the street where he lived, having only been there a day or two.

Of course, there was a wireless set in the room, and after tea the "Children's Hour" was put through, which delighted Wilfred, but he soon got drowsy, and dozed in a chair by the fire. But he was awakened suddenly by joyful and excited voices, and the lady of the house gently told him that a message giving his name and all particulars had come through from London Station with an appeal to anyone who had found him to take him home. And when his kind friend had hurriedly telephoned the good news to Wilfred's father, a taxi was called up, and soon he was safely at home once more. A. COLEMAN HICKS.

Programme Pieces.

A Weekly Feature Conducted by Percy A. Scholes.

A WAGNER PROGRAMME.

(LONDON, DAVENSTRY, AND OTHER STATIONS, TUESDAY.)

A FRIEND of Wagner's once described a significant incident to the great French musical author, Rolland. It occurred some fifty years ago, at the first great Festival of Wagner's Music-Dramas at Bayreuth. This friend of Wagner's was following one of the scenes of *The Ring* very intently with her glasses, when two hands covered her eyes, and Wagner's voice said, impatiently: "Do not look so much! Listen!" Wagner aimed at a perfect art, in which all elements—scenery, action, music, etc.—should combine with equal freedom. Yet it seems as if he himself may have realized that in his great Music-Dramas his real achievement lay in the music, and that the stage setting might even prove a limitation.

Quite a number of people to-day esteem Wagner's music as concert-music rather than as stage-music. From this point of view, broadcasting may seem the ideal medium for Wagner!

To-night's programme contains some of the most famous passages in Wagner's Music-Dramas. Three examples of his great Cycle, *The Ring*, are to be given, and these will here be described first—not quite in the order in which they appear in the programme, but according to their places in the whole work.

Both last week and the week before, other parts of *The Ring* were described briefly in these columns, and listeners who are not familiar with the whole work may care to refer back to the last two issues of *The Radio Times*.

SCENE FROM ACT I. OF "THE VALKYRIES."

Sigmund and Sieglinde are partly descendants of a heroic mortal race, partly divine; Wotan himself, god of the gods, gave them their existence. They are predestined to bring into the world the hero, Siegfried, who shall redeem the world from the curse of the Ring and of gold.

When this Drama opens, Sigmund and Sieglinde have not seen one another since their first years. Both are now grown up. Sieglinde is married to a rough, brutish husband, Hunding. Into Hunding's hut comes Sigmund, not knowing where he is, in sore straits and very weary after battle. He meets Sieglinde. They do not recognize each other, but begin to sense the affinity of their souls. Hunding enters, and finds that Sigmund is his enemy. He gives him the shelter for the night due to a stranger guest, but challenges him to fight on the morrow. Hunding and Sieglinde withdraw, leaving Sigmund to brood by the dying fire.

THE BEGINNING OF THIS SCENE.

In the night, Sieglinde returns to him and says, *Sleepest thou, Guest?* Sigmund greets her rapturously. She has come to warn him to flee and save his life, but he answers, *I fly I find with thee!* She tells him the story of a Stranger that entered the hut and plunged a sword to the hilt into the tree round which the hut is built. That sword is left for the hero who alone can draw it forth in time of need.

A long love-scene follows.

The two lovers are transported when at last they realize their destiny for each other. Triumphant Sigmund tears the sword out of the tree, naming it "Nothung" ("Needed").

"FORGE SCENE" FROM "SIEGFRIED."

Sigmund was killed in battle, but the fragments of his sword "Nothung" were preserved by

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

Siegfried for their son, Siegfried, who is to be the world's redeeming hero.

Siegfried died after Siegfried's birth, and the boy has been brought up in a cave in the wilds of the forest, by Mime, a crafty, scheming little dwarf of low mentality, who hopes to turn Siegfried's prowess to his own ends.

Now that Siegfried is almost full-grown and is proving himself a hero indeed, and is learning to despise the dwarf, Mime perforce becomes more and more crazing, Siegfried more and more contemptuous.

Mime has tried to re-unite the fragments of Nothing for Siegfried, but the boy has snapped the blade in pieces as quickly as it was forged.

At last, Siegfried himself melts Nothing and forges it, singing an exultant song to the accompaniment of the hissing of the cold water in which he tempers the sword, then of his hammering and filing. Meanwhile, Mime prepared food, intending to poison Siegfried, for he wants to get rid of him when the Ring and the treasure are won.

When Nothing is forged, Siegfried, with shouts of joy, splits Mime's anvil in twain at one blow.

"SUNRISE," DUET, AND "SIEGFRIED'S RHINE JOURNEY," FROM "THE TWILIGHT OF THE GODS."

Siegfried, after killing the dragon and gaining the Ring, has won Brünnhilde, Wotan's daughter, who has forfeited her godhead.

When this Scene opens, day is breaking over the Valkyries' Rock. Echoes of Siegfried's Horn-call are heard, and with the full burst of the sun's rays on the scene, Siegfried enters with Brünhilde, who is leading her war-horse, Grane, which has remained with her after her banishment.

Brünnhilde is sending Siegfried away, for he must accomplish heroic deeds in the world. They sing of their heroic love, and Brünnhilde bids him remember how he won her, and all the divine knowledge she has imparted to him.

Siegfried gives her the Ring as pledge of his love, and she gives him her war-horse, Grane.

Siegfried now descends into the valley. For some time Brünnhilde watches his course, and makes rapturous signs to him. Then the curtain falls, but the music continues to picture Siegfried's journey, and his horn is often heard. After a time the music tells us that he has reached the deeply-frowning Rhine.

OVERTURE AND "BACCHANALE," "TANNHAUSER."

The theme of this Opera is the conflict between the purely sensual life and a higher, spiritual life. The Overture and Bacchanale epitomise the two contrasting influences in Tannhäuser's life.

First is heard the solemn statement of a Pilgrim's Hymn; later, the Revels at the Court of Venus.

PRELUDE TO ACT III. OF "THE MASTERSINGERS."

The *Mastersingers*, Wagner's one Comedy, is for many people the best work he ever wrote.

The Prelude to Act III. belongs to the tenderer moods of the work. The poet-philosopher-cobbler, Hans Sachs, sits at his window, reading and meditating, in the glow of the sun of midsummer morning.

PRELUDE TO "PARSIFAL"

Parsifal is Wagner's last work. He called it a "Sacred Festival Drama"; its subject is the life of the Knights of the Grail (the sacred relic of the Holy Eucharist).

The Prelude, from its first bars, invokes the emotional atmosphere of the whole Drama. And, in particular, we hear much of the music that is associated with the Holy Grail, and with the sufferings and heroism of the Knights.

N.B.—For other pieces in the week's programmes, see *Index* of *The Radio Times* as follows: Brahms' *Requiem* (Bournemouth, Sunday), issue of September 18th; Mendelssohn's *Violin Concerto* (Newcastle, Wednesday), issue of September 25th.

In Praise of Intervals.

(Editors are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editorial address is 2-11, Southampton Street, Strand, London, W.C.2.)

On several occasions I have read letters and newspaper articles on the question of having intervals in the broadcast programmes, evidently from people who either think that the B.B.C. staff and artists are machines, or that this is a lot of money to pay for 305 days of programmes, and that to get value for their money programmes should be continuous—no breaks or waiting between items.

This idea is too unreasonable to be allowed to develop. People often pay 10s. for a concert or theatre seat, and do not grumble at intervals, simply because they are an institution. Why should not the B.B.C. have the same privileges? No reasonable listener would begrudge the staff and artists five or ten minutes respite at half-time, and it should be an institution throughout the stations.

Many listeners would find it a boon, as adjustments are often necessary to sets, and letters have often to be posted and other odds and ends could be done during this period without missing part of a programme which is particularly interesting.

The B.B.C. show extraordinary consideration for public whims and fancies, but this matter of intervals is, in my mind, a question of management, and they should consider the staff and artists before these Shylocks, who could never be satisfied.—IVOR M. JONES, 13, Kensington Place, Newport, Mon.

Daventry Morning Transmissions.

This is the end of a month of experiment, and we now await the permanency. Please do not discontinue!

As regards the programmes, considering the enormous difficulties to be incessantly surmounted, how does the B.B.C. maintain an excellence second to none?—"MORE THAN SATISFIED," DITTON HILL.

A Lesson from Dickens.

READING the conflicting suggestions contained in *Listeners' Letters* which you publish so fairly from time to time, makes me realize the difficulty of selecting a suitable programme. It may be some comfort to those concerned to recall how Nicholas Nickleby experienced the same trouble when he went round with Miss Squeef's canvassing for her benefit night.

It is recorded in Chapter XXIV. of his adventures that:—

"It was a trying morning . . . and everybody wanted a different thing. Some wanted tragedies, and others comedies; some objected to dancing; some wanted scarcely anything else. Some thought the comic singer decidedly low, and others hoped he would have more to do than he usually had."

The programme manager seems to tackle his task with the same patient humour with which Nicholas went his round and, I venture to think, with the same happy results.—A. J. HENRY WYATT, Bedford.

Good Times in Store.

MAY I thank the good old B.B.C. for the splendid way in which they have rallied to the call of the young people of all ages for more dance music? The recent hour with the Kit-Cat Club was a revelation of what other first-class bands are like besides the Savoy ones, and was a foretaste of the good times in store for us this winter.

I am one of those who find a dose of such music the very thing for rounding off the day, whether that day has been glad, dull or dreary.—E. T. GOLDSMITH, 20, Fair Close Road, Beccles.

Brightening the Children's Corner.

AMONG the criticisms of the Children's Corner, at present it consists of reading letters, a song (often quite unsuitable, or of jazy variety), a fairy tale (ultra childish), and a good-night kiss. This is repeated daily, and gets dreadfully monotonous,

especially when interspersed with irresponsible "buck chat" and "patter."

It is not humanly possible for Uncles and Aunts to keep this up day after day without getting stale, and that is what has happened here.

My suggestions are: (1) A first-class musician attached to every B.B.C. station, and (2) an interchange with other stations. As a natural consequence, really good music would be rendered, and create in children a desire for something noble and inspiring, instead of cheap and nasty. The Uncles and Aunts would pick up fresh ideas to broadcast to everybody's mutual advantage.—HARRIS D. JAY, 15, Kremlin Drive, Stoneycroft, Liverpool.

Too Precise?

My chief complaint about the children's programmes is that, whereas in the early days of broadcasting and up to last year the London Children's Corner was as jolly, amusing, and instructive as anyone could wish for, and was mostly impromptu, we are now provided with punctilious, prim, precise, proper, provident, and much too particular programmes, which might easily be mistaken for an evening concert broadcast for grown-ups. Why is this?—MARJORIE HARRIS, 42, Whitefriars Avenue, Walsby, Middlesbrough.

The "Thought" for the Day.

I LISTENED with pleasure on a recent Sunday evening to the "Thought" for the day as broadcast by the London announcer. In these materialistic days it is well to keep before the British public the Faith that is in them, even as applied in the manner adopted by the British Broadcasting Company. The average Britisher may fall in his religious duties; but deep down in his inner consciousness there is the seed which may some day spring to fruition.

I know that what was broadcast was not intended as a sermon, yet nevertheless it was such in the best-accepted sense of the term. I hope this will not be the last of these sermons in embryo.—"KNO," Belfast.

Wanted: New Types of Musical Instruments.

LISTENING to the various musical instruments, as our ears hear them on wireless reception, it becomes apparent that some of them sound much better than others. This is not surprising, when the limitations of the vibrating discs or diaphragms of the 'phones, loud speakers, and so on, are taken into consideration. Some of our inventors might give their attention to improvements in this direction.

Meanwhile, something might be done to develop ordinary musical instruments for wireless purposes. The diaphragms have not yet been able to render bass notes satisfactorily. This is particularly noticeable with regard to the piano; some alterations in the arrangement and stringing are required.

In the case of the orchestra, the music might be rewritten and arranged for wireless purposes. There is usually a clash of partials, especially noticeable in rapid passages on the string, with smothering of the wood-wind instruments. Military bands sound better on wireless, and bell tones sound most clearly and definite. Pipe organs or murel organs combined with the celesta, Mischak's dulcimers and harp should be installed in all broadcasting studios, as a change from the piano for accompaniment and other purposes.—J. S. PRAISE, 18, Buckland Street, Plymouth.

A New Departure.

I HAVE to congratulate you on a new departure in *The Radio Times*, namely the "Points from Radio Preachers," under the heading "The Broadcast Pulpit." These are of a very high class, and you are, by their publication, helping on the purity of the Press.—J. WILLIAMSON JONES, Tyndal Lodge, Forest Road, Bournemouth West.

All About Your Wireless Set.*

By Professor G. W. O. Howe.

[Professor Howe has been a Professor of Electrical Engineering at Glasgow University since 1921. In the following entertaining article he reviews Captain Ekersley's latest book on radio.]

I HAVE just spent a most interesting week-end reading, from cover to cover, Captain Ekersley's book, "All About Your Wireless Set." It is just such a book as one would expect from the versatile author, who is at one moment an engineer, at the next a most humorous entertainer, and at the next a combination of both.

The book is written for the layman. As Mr. Reith says in his foreword: "There is no reason why the layman should not understand how it comes about that speech and music can be conveyed in a form imperceptible to us across vast reaches of space and then, by means of simple wires and a lamp or two, be reconverted into their original form."

A World of Atoms.

But, according to Mr. Reith: "The trouble usually is that when the expert essays to explain how this or that comes about, he either bewilders or repels us by the unintelligible diction which he employs."

As one who has for many years tried his best to make such matters as plain as possible, I know how difficult it is to avoid the use of technical terms which mean nothing to the layman. This is where Captain Ekersley has made no mistake; the reader is introduced step by step into a world peopled with electrons and atoms with most engaging ways and most human weaknesses. One is entertained with most exciting accounts of their adventures among conductors and insulators, tortuosity and spark gaps, commissionaires and commissionaires, until one finds it difficult to look at a piece of copper wire without getting excited at the thought of what is going on inside it. After one has read the book, one will close a switch with the feeling that he is starting a swarm of little beings on a mad journey around the circuit.

From Fairyland to Reflex Circuits.

Of the ten chapters, all but the last are written in this engaging style; starting with the nature of electricity, we are taken through the fundamentals of electrical theory, currents, coils, condensers, waves, and finally the valve, every difficulty being overcome by ingenious analogies—some of them almost too ingenious. As one reads through the last chapter on receiving sets for broadcasting, however, one gradually emerges from fairyland to find oneself in a cold world of superconductors and reflex circuits. But these are no longer the mysterious things they were before we read the book; they are merely combinations of the various pieces of apparatus with which we have become so familiar in the preceding chapters.

As a sample of Captain Ekersley at his best, we may take the description of the breakdown of a spark gap. "A moment arrives when the crowd makes up its mind to attack; 'Up dogs and at 'em,' while still the resistance in the air gap cries, 'on he passer par.' This is of no avail and, with a crash and a blue flame, the little people leap out from the ball and across the white hot bridge of flame they have made, pour in an irresistible wave to the other side. The crowd in the condenser plate finds relief, and in a great surge they pour through and over the gap."

Something Wrong With the Law.

I have made a few notes, however, of points on which I disagree with the author; some of these are mere slips and printer's errors, but, as they will all be of interest to those who have the book, I will run through them. The method of proving Ohm's law shown in Fig. 4 is not really a proof unless an electrostatic voltmeter be used; the ordinary voltmeter assumes Ohm's law. Something has gone seriously wrong with the law of inverse squares on p. 33, where "If they repelled each other with a

force of 2 at a distance of 2, they would repel each other with a force of 4 at a distance of 1." No, no, P. P. E., this won't do! Halving the distance and doubling the force will not work on any inverse square law.

I fear that the statement on p. 68 that "a condenser resisted alternating current due to the electrons trying to stick to the plates" may prove anything but helpful. The author has wisely introduced very few formulae, but these few do not hang together very happily, for we are told that a condenser has an impedance Z , expressed as $\frac{1}{K}$, where K (not k) is the "value of the condenser." Then on p. 73 the author tells us that $n = \frac{C}{K}$, where C is the capacity and K is carefully left undefined, "thereby scoring full marks in mystifying the public."

An Old Fallacy.

On p. 69 the author does his best to perpetuate a heavy old fallacy: "Flip! electric strain goes past, and then flip! magnetic strain, and again flip! electric strain, and so on." The "flip" is really very nice, but the electric and magnetic strains go together through space; not first one and then the other. At the moment when the electric field is passing at its maximum strength, the magnetic field has also its maximum strength at the same point, except quite near the transmitting aerial, where the pure wave has not had time to develop.

In Fig. 28 the current in the aerial should not start with its full amplitude, but should gradually build up. It is surely misleading to call the ordinary valve construction, shown on p. 130, a "radial" grid and anode. On p. 178 one of the "2LO's" should surely be "5XX," and the figure opposite is likely to worry the layman. Why should the condenser shunted across the H.T. battery on p. 191 "be as large as you can reasonably afford, 0.1 micro-farad maximum"? The person must surely be very hard up. Three lines lower down it states that "the two-valve set, using one high frequency detection, is deservedly popular," which seems unduly abbreviated.

Many of these are mere slips which are difficult to avoid in a first edition, and some of them may be explained by the fact that much of the book was written in a boat on Loch Ramoch, which has a Biblical sound, but is alleged to be in Scotland.

In conclusion, the book can be thoroughly recommended to the layman desirous of learning all about his wireless set, in the learning of which he will learn much more and receive much entertainment.

* "All About Your Wireless Set," by P. P. Ekersley; Hodder and Stoughton, 3s. 6d.

SONGS WORTH KNOWING.

"Love's Philosophy."

THIS well-known poem, by Shelley, has been set to charming music by Roger Quilter. (It is published by Messrs. Boosey and Co.)

The fountains mingle with the river
And the rivers with the ocean;
The winds of Heaven mix for ever
With a sweet emotion.

Nothing in the world is single;
All things, by a law divine,
In one another's being mingle—
Why not I with thine?

See, the mountains 'high fall Heaven's
And the waves clasp one another;
No sister flower would be forgiven
If it disdained its brother.

And the sunlight clasps the earth,
And the moonbeams kiss the sea;
What are all these kissings worth
If thou kiss not me?

The Broadcast Pulpit.

The Real Patriot.

THE truest citizen is he who cares for his own city as an integral part in the larger life of the State, and that larger interest ennobles the local municipal life.

Why, then, should it be otherwise with the State itself? May we not say that a man who never looks beyond his own State becomes a narrow-minded and vainglorious Jingo?

The truest patriot is the man who says, I love my country because I believe that it is called to play a worthy part in the larger part of contributing along with other States its own special gifts and qualities to the general welfare of mankind and to the brotherhood of nations.

Now, at last, we have a worthy organ of this brotherhood of States—the League of Nations. Here, at least, for the first time, is a permanent organisation in which the brotherhood of races can find its expression, where representatives of all nations can meet and take counsel for the good of the whole world. Here we have a splendid weapon against the hasty and ignorant suspicions and passions which unchecked must lead to war. Here differences and grievances can be calmly discussed and points of divergence can be peacefully adjusted. Here is our one hope of deliverance from the intolerable plague of war.

I am sure that ninety-nine men out of every hundred believe it. Here and there is a critic or a sceptic who is ready to point out its weakness and defects and perhaps to suggest some visionary panacea which shall supersede it. But to all sceptics we must say: "What is your alternative?"—
Bishop Hamilton Dwyer, Birmingham.

The World is One.

THE world is one as it has never been before. There is inevitably an unprecedented interaction of ideas. Western customs, Western thought, Western interventions have during the last five-and-twenty years spread like a prairie fire through the East; traditions that have shimmered on for ages are shattered.

The West has put the great Oriental races in the way of inter-communication, industrialism, modern education, and national aspiration.

The East, as she absorbs these things with amazing rapidity, is now wondering whether there is any value in them if, in accepting them, she is in danger of losing her own soul, as she firmly believes that Europe has lost her soul.

At the same time the East is drawn to Christ as the hope of the world. There is a strange meaning in the fact that at a Conference of all the religions represented in India, recently held at Delhi, on the drop-scene which formed the background to the deliberations was painted a picture of the Crucifixion.—*As Her, E. C. Moryan, Birmingham.*

A Chief Constable in Scouts.

EVERY member of the Scout Movement, who aims at being a good and true Scout, is making a more useful citizen and by energy and example raising the standard of honour and chivalry.

Because this movement was inaugurated by a great soldier and the members wear a useful uniform, some uninformed persons say that it is a militarist movement.

Nothing of the kind. It is a disciplinary training, the object of which is to uplift and teach the virtues of good citizenship, self-reliance, and a high code of honour.—*Mr. J. A. Wilson, O.B.E., Chief Constable of Cardiff.*

A TALK will be broadcast from the Plymouth Station on December 2nd concerning the origin, history and various details of the Union Jack and hindred flags, and it will be given by Mr. A. E. Kelsey.

2LO

LONDON PROGRAMMES.

Week Beginning
November 22nd.

The reproduction of these Copyright Programmes is strictly reserved.

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Davenport) Programmes will be found on page 357.

SUNDAY, Nov. 22nd.

SAINT CECILIA'S DAY.

The British Saint of Music and of the Church.

A.P. Provided Entirely

by the National

Capitain IAN FRASER M.P.

Charmant of St. Dun

LIAM WOLSTENHOLME

played from The National

for the Blind.

Notes in F.M. for H.S. Turner

Sings.

CLAIR LOGAN (Baritone).

Early One Morning

S. of Solo

Night's Dark

Notes

ERNEST WHITEFIELD.

Après un Rêve

Elfenland

Carnet Solo.

DANIEL HUNT

late 17th Century.

That Are Brightest

Maritima

RONALD GOURLEY

Baritone.

Dorcas

Polonaise-Improvisation

Readings

HENRY E. DOUGLASS

Selections.

RUPERT GRAVES

(Late 3rd Toronto Regt.)

Bird Justice.

ERNEST WHITEFIELD

A. A. L.

4.45 Songs.

SINCLAIR LOGAN

Bonnie Earl o' Moray

Beauty and Time

DANIEL HUNT

(Late 17th Century)

RONALD GOURLEY

Whistling

Improvisations on Well-known

WILLIAM WOLSTENHOLME

Requiem from the National

Singers in B Flat

Improvisation

5.30. ORGANS RECITAL BY MRS

STEPHEN'S, WALBRIDGE

Organist, Francis W. Sutton

FRIDAY

Meditation—Tango

Fifth Symphony (1st Movement)

8.15.—Hymns, "Praise the Lord, H

Glories Show" A and M. N

8.45.—Organ Recital (continued)

"Meditation" E. D'Eery

9.0. TIME SIGNAL FROM

FORECAST and GENERAL

NEWS BULLETIN

10.15. HENRY PURCELL

Died November 21st, 1600

A programme of his music com

pleted and announced by

HAROLD E. WATTS Mus

10.45. NELLIE CHAPLIN

(Solo Violin)

KATE CHAPLIN (Solo Violin)

MABEL CHAPLIN

(Solo Violoncello)

Assisted by

MARGARET SCRIPPT

2nd Violin

DOROTHY BERNARD

(Solo Viola)

from Incidental Music to

The Faerie Queene's Spenser

(Chaconne, B. 1000, Air,

Jig, Dance for Fairies

11. HENCE HOLDING

Solo

12. KATE CHAPLIN

Violin and Harpsichord

KATE and NELLIE CHAPLIN

Songs in G for Violin

Harpsichord, ed. by A. Moffat

Adagio; Moderato Con Ence

gino; Adagio Con Espre

mode V. v. v.

THE WIFELESS CHOL

conducted by Stanford R. v. v.

10.3. NELLIE CHAPLIN

for Harpsichord

11. KATE CHAPLIN

Harpsichord

10.15. FLORENCE HOLDING and

DALE SMITH

Let Us Wander Not Unseen

M. Hearst My Favour

"Shepherd, Shepherd, Leave De

10.35. KATE CHAPLIN

Harpsichord

10.15. FLORENCE HOLDING and

DALE SMITH

Let Us Wander Not Unseen

M. Hearst My Favour

"Shepherd, Shepherd, Leave De

10.35. KATE CHAPLIN

Harpsichord

10.15. FLORENCE HOLDING and

DALE SMITH

Let Us Wander Not Unseen

M. Hearst My Favour

"Shepherd, Shepherd, Leave De

MONDAY, Nov. 23rd.

1.0. 2.0.—Time Signal from Greenwich

Organ Recital from St. Michael

Church, Greenwich.

HAROLD DABBE, M. v. v.

3.15. Transmiss on to Schools

Mr. E. KAY ROBINSON

PLACES WHICH HAVE UP F

4.0. T. v. v. Signal from Greenwich

4.15. Orchestra from the East Ham

Palais de Danse, conducted by

Victor Vol

THE CHILDREN

and Reading by Uncle B.

Walk on Straps, by Mr. Allen

"The Bird Fairies" from "Ton

1. v. v. School days," told by

Uncle Rex.

5.0. DANCE MUSIC

By Alex. Feyer's Orchestra from

the Radio Theatre

6.40. The Radio Society of Great

Britain

7.0. Time Signal from Big Ben

WEATHER FORECAST AND

GENERAL NEWS BULLETIN

18.0. to all Stations

SIB JAMES ALLEN

OPPORTUNITIES OVERSEAS

7.25.—Light Music

7.40. Mr. W. H. WILLIAMS

"The Konigsmarck Tragedy—

An Unsolved Mystery"

8.0. COMMEMORATION PROGRAMME.

Cecil Sharp, collector and editor

of English Folk Songs, Born

November 22nd, 1859

Died June 22nd, 1924

programme is made up

entirely of songs and themes col

lected by Cecil Sharp from the

peasant folk of the English

counties, and will be presented

in a fraction of

8.15. STEWART WILSON (11.00)

Searching for Lamb.

"The Beggar"

Panoforte Solo

HAROLD SAMUEL

"Old Heddon of Fawley."

"Gloucestershire."

"Shepherd's H

by Percy Grainger

(Continued on the next page.)

EVENTS OF THE WEEK.

SUNDAY November 22nd

LONDON, 2.30. Saint Cecilia's

Day: A Programme by Blind

Artists, relayed from the Na

tional Institute for the Blind.

LONDON, 9.15.—Henry Purcell's

Musical

BIRMINGHAM, 9.10. Radio

Fantasy "Echo."

BOURNEMOUTH, 9.15.

Brish's "Requiem"

CARDIFF 9.15. Symphony Con

cert

MONDAY, November 23rd.

LONDON, 8.0.—Cecil Sharp

Commemoration Programme.

LONDON 9.30. Opening of the

Oxford Studio

BIRMINGHAM, 8.0.—Commun

ity Singing Concert, relayed

from the Town Hall, Birming

ham.

CARDIFF, 8.0.—"The Import

ance of Being Earnest," a

Comedy by Oscar Wilde.

NEWCASTLE, 10.30. Novoca

strian Night, 1.

BELFAST, 8.0.—Dorcy Night.

TUESDAY, November 24th.

LONDON, 8.0.—Wagner: Sym

phony Concert conducted by

Albert Coates.

MANCHESTER, 1.15. The Bro

sky Quartet, relayed from the

Tuesday Midday Society's Con

cert at the Bouldsworth Hall

WEDNESDAY, November 25th

LONDON, 8.0.—"Round the

Continent."

LONDON, 9.15. Speech by

H.R.E. The Prince of Wales, in

aid of the N.S.P.C.C.

BIRMINGHAM, 8.0.—Chamber

Musical

BOURNEMOUTH, 8.0.—"Radio

Radiance" 5th Edition.

NEWCASTLE 9.30.—"The

Philosopher and the Lady" a

Song Cycle by Easthope Martin.

THURSDAY November 26th.

LONDON, 9.10. Radio Rad

iance" 4th Edition

CARDIFF, 7.55.—First Concert,

28th Season, The Newport

Choral Society, relayed from the

Central Hall, Newport.

GLASGOW, 8.0.—Empire Phono

Flight, No. 4, "India."

FRIDAY, November 27th.

LONDON, 8.59. Musical Comedy,

"MERCENARY MARY," relay

ed from the London Hippo

drome.

MANCHESTER, 8.0.—Lancashire

Talent Series, 1—Bolton.

ABERDEEN, 8.0.—Mendelssohn

Night.

GLASGOW, 8.0.—"The First

Piper," by Richard Benyon.

SATURDAY, November 28th.

LONDON, 8.0.—Gather Round:

Donald Calhoun as Host.

BOURNEMOUTH, 8.0.—Winter

Gardens Night.

**Week Beginning
November 22nd**

(Continued from the previous page.)

EMILIO COLOMBINI
ORCHESTRA
Selection of Italian Songs
10.0.—Time Signal from Greenwich
General News Bulletin
11.0.—Time Signal from Greenwich
Selections from their Repertory
12.0.—Time Signal from Greenwich
The Two Rascals
CHARLES O'DONNELL
and
LIONEL FIELDS
Selections from their Repertory
13.0.—Time Signal from Greenwich
The Week's Concert of New
Gramophone Records
14.0.—Time Signal from Greenwich
Mr. W. WORTEN
15.0.—Time Signal from Greenwich
For the Children
by Betty Goodson
band leader, and by
at the Zoo, by
M. of the Daily Mail
16.0.—Time Signal from Greenwich
The House of the Future
Weather Forecast and
17.0.—Time Signal from Greenwich
of Mr. Chas. H. H. H.
18.0.—Time Signal from Greenwich
Musical Interlude
19.0.—Time Signal from Greenwich
Market Prices for Future
Ministry of Agriculture
20.0.—Time Signal from Greenwich
The House of the Future
21.0.—Time Signal from Greenwich
The House of the Future
22.0.—Time Signal from Greenwich
The House of the Future
23.0.—Time Signal from Greenwich
The House of the Future
24.0.—Time Signal from Greenwich
The House of the Future
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28.0.—Time Signal from Greenwich
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29.0.—Time Signal from Greenwich
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30.0.—Time Signal from Greenwich
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33.0.—Time Signal from Greenwich
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34.0.—Time Signal from Greenwich
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35.0.—Time Signal from Greenwich
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47.0.—Time Signal from Greenwich
The House of the Future
48.0.—Time Signal from Greenwich
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49.0.—Time Signal from Greenwich
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LONDON PROGRAMMES.

(Continued from the previous page.)

Songs.
BRABAZON LOWTHER
(Baritone).
"My Love's An Arbutus"
arr. Stanford
"I Saw From the Beach"
arr. Herbert Hughes
"Phyllis Has Such Charming
Graces" arr. Lane Wadon

YORK HOWEN.
Nocturne (Solo) York
"Mature Suite" York
"A Rump" (Solo) Bowen
Second Suite

8.10. Radio Radiance.
(Solo).
The Cast includes the following
well-known Artists
**EDDIE MORRIS, TOMMY
BANDLEY, WHITE,
JEAN VISTONE, JAMES
W. M. REGGIE SHER,
JOAN, MAIDIE DUNHAM
and THE DANCING
KAYOS**
The Band and Lyrics by Howland
Lough
Music by Bob Addison.

10.0. General News Bulletin.
S.B. to all Stations.
Local Talk.
Local News.

10.30. The Savoy Havana.
and
The Savoy Hotel
London.

12.0. Close down.

FRIDAY, Nov. 27th.

**10.0. Music played during Luncheon at
the Hotel Metropole.**

3.45. Tenth Children's Concert.
THE LITTLE FAIRIES
Part I.
1.—Introduction.
2.—Suite for Piano and "Car-
mina" Schumann—1810-1856
ETHEL HOODAY.
3.—Song by the Audience.
Part II.
1.—Introduction.
2.—"In My Spring"
Bacharach—1613
3.—"Part I Saw Your Face"
Ford
"Oyes! Has Any Found a
Lod?" T. Tompkins—1622
"Fair Phyllis I Saw"
F. Farmer—1599
Now is the Month of Maying
T. Morley—1595
KATHLEEN VINCENT.
MONA BENSON.
FREDERICK WOOLHOUSE.
3.—Nursery Rhymes Set to Music
for Vocal Quartet (H. Ward
Doris Thomas and Anna)
"Lullaby and White Winkie."
4.45. NELLIE EDWARDS (So-
prano). **PERIVALE DRIVER**

5.15. FOR THE CHILDREN
by Madeline Whitfield.
Key to Basement Run-
way.
"The Wicked Uncle Gets

**6.0. Dance Music by Alex. Fryer's
Orchestra, from The Rialto
Theatre.**

7.0. Time Signal from Big Ben
Weather Forecast and Gen-
eral News Bulletin. S.B. to
all Stations.
A Summary of the Week's
Papers for the Week
"My Day's Work," by A. Loxton
Time Dances.

7.25. Musical Interlude.

7.40. Mr. PERCY SCHOLES:
Musical Criticism.

8.0. "WHAT IS THIS?"
Often Listeners must have been
tantalised by the way in which
a familiar tune eludes all at-
tempts to find its name. To-
night's Programme of well-
known music will afford an op-
portunity of playing this fas-
cinating game by trying to an-
ticipate the announcement which
will be made after, instead of
before, each item.

8.30. "MERCENARY MARY"
Relayed from THE LONDON
Horse Show.

**9.20. MORE REMINISCENCES OF THE OLD
SAVANNAH, LITTLE BASTUS and THE
OLD SOUTH.**

10.0. Time Signal from Greenwich
Weather Forecast and Gen-
eral News Bulletin. S.B.
to all Stations.
Air Ministry Talk.
S.B. to all Stations.
B. N. BROWN (Australian Air
Force).
"CIVIL AVIATION IN AUSTRALIA."
Local News.

10.30. Features.
Leon Goossens
in an
Ohio Recital.

11.0. Close down.

SATURDAY, Nov. 28th.

1.0. Time Signal from Greenwich
Weather Forecast and Gen-
eral News Bulletin. S.B. to
all Stations.

**4.0. "A Garden Chat," by Marion
Cross, FRHS**

4.15. The London Wireless Orchestra.

5.15. FOR THE CHILDREN.
Music by the Orchestra.
A Play.
**6.0. Sidney Firman's Cavalcade Dance
Band.**

**7.0. Was her Foremost and 2nd General
News Bulletin. (S.B. to all
Stations).**

**7.15. LIEUT. COM. THE HON.
J. N. KENNEDY**
Naval Reserve Officer.

7.30. MR. HERBERT NOYES

8.0. GATHER ROUND
DONALD CALTHROP as Host.

10.0. Time Signal from Greenwich
Weather Forecast and 2nd
General News Bulletin. S.B.
to all Stations.
MAJOR L. TOSWILL, O.B.E.,
"Building an International
Team."
Local News.

11.0. THE SAVOY HAVANA
and
SAVOY TANGO BANDS.
Relayed from the Savoy Hotel,
London.

HIGH-POWER PROGRAMMES.

The letters S.B. printed in italics in these
programmes signify a Simultaneous Broadcast
from the station mentioned.

DAVENTRY

5XX. 1,600 M.

SUNDAY, November 22nd

10.0. Time Signal from Big Ben
and Weather Forecast.

**3.30-5.30. Programmes S.B. from
2.0-10.35. London.**

MONDAY, November 23rd.

**10.30 a.m. Time Signal and Weather
Forecast**

11.0. Concert: The Radio Quartet
and Elsie Chambers (Contralto).
Glyn Eastman (Bass). Edith
Kely-Lange (Violin).

**1.0-2.0. Programmes S.B. from
3.15-10.35. London.**

**10.30-12.0. ISHAM JONES'S
DANCE BAND** at the Hay-
market Kit Kat Club.

TUESDAY, November 24th.

**10.30 a.m. Time Signal and Weather
Forecast**

11.0. Concert: The Radio Quartet
and Marjorie Phillips (Soprano).
Sinclair Lapan (Baritone).
Frances Elhopoulos (Pianoforte).

**1.0-2.0. Programmes S.B. from
3.15-10.35. London.**

WEDNESDAY, November 25th.

**10.30 a.m. Time Signal and Weather
Forecast**

11.0. Concert: The Radio Quartet
and Helen Anderson (Soprano).
Ernest Hargreaves (Tenor).
J. B. Toner (Pianoforte).

**1.0-2.0. Programmes S.B. from
3.15-10.35. London.**

11.0-12.0. DANCE MUSIC by the
SAVOY BANDS.

THURSDAY, November 26th.

**10.30 a.m. Time Signal and Weather
Forecast**

11.0. Concert: The Radio Quartet
and Alice Lily (Soprano).
Doris Adison (Baritone).
Lily Phillips (Solo Violoncello).

**1.0-2.0. Programmes S.B. from
3.15-10.35. London.**

8.0. KEL KERCH
Bandy and Violoncello.
**ROBERT PITT and LANGTON
MARKS** (Electricians).

8.30. THE SAVOY HAVANA
and
SAVOY TANGO BANDS.

GEORGE BAKER.
"The Jolly Young
Waterman"
"Then Farewell, My
True Love"
THE ORCHESTRA.
Ballet Music, "William Tell"
(Part II) by Rossini (Hawkes)
GEORGE BAKER
"The Jolly Young
Waterman"
"Then Farewell, My
True Love"
THE ORCHESTRA.
"The Noddy"
(Hawkes)

**10.0-12.0. Programmes S.B. from
1.0-10.35. London.**

FRIDAY, November 27th.

**10.30 a.m. Time Signal and Weather
Forecast**

11.0. Concert: The Radio Quartet
and Marjorie Deacon (Soprano).
Sandara Warren (Baritone).
Edith Barnett (Pianoforte).

**1.0-2.0. Programmes S.B. from
3.15-10.35. London.**

6.30. Broadcast to Europe.

**7.0-11.0. Programmes S.B. from Lon-
don.**

11.0-12.0. DANCE ORCHESTRA from
the Casino Hotel.

12.0-2.0. MUNDY FOLLIOTT
DAN E. OGDEN at the
Hotel Metropole.

SATURDAY, November 28th.

**10.30 a.m. Time Signal and Weather
Forecast**

**1.0-2.0. Programmes S.B. from
3.15-10.35. London.**

4.0. Time Signal from Greenwich.

**4.0-12.0. Programmes S.B. from Lon-
don.**

**SUNDAY, November 22nd, is the
day dedicated to St. Cecilia,**
the Patron Saint of Music and
of the Blind, and the afternoon pro-
gramme will consist of music and other
items given entirely by blind artists.
The Master of the Ceremonies will be
Captain Ian Fraser, M.P., Chairman
of St. Dunstan's.

In order to demonstrate the differ-
ence between the reading from Braille
of a man who has been blind from
birth and a man who has been blinded
in the war, listeners will hear the
reading of Mr. Henry Dolett and of
Mr. Rupert Graves (late 3rd Toronto
Regiment).

A Collector of Folk Songs

Cecil Sharp, to whose life-work as a
collector of folk songs we pay
tribute on November 23rd, was
one of the most remarkable figures in
modern English music, besides being
the rediscoverer of our lost folk-
dances. It was far less by popu-
lar search than by what the acknowledged
folk work that he succeeded. The
"folk" he explored was the mind of
the shy rustic, the memory of the
cottager, and his digging implement
was his sympathetic personality and
power of winning the confidence of
simple people. In him, the man got
the results, the scholar examined them
critically, and the wisest and popu-
larised them in all quarters. Cecil
Sharp died on June 23rd 1924
age of 65.

BIRMINGHAM PROGRAMMES.

(Continued from the previous page.)

10.00—**WEATHER FORECAST** and **NEWS**. S.B. from London
Sports Talk, S.B. from London
Local News and Football Notes.
10.30.—**THE SAVOY MANDE**, S.B. from London

10.00.—**WEATHER FORECAST** and **NEWS**. S.B. from London
Sports Talk, S.B. from London
Local News and Football Notes.
10.30.—**THE SAVOY MANDE**, S.B. from London

BIRMINGHAM NEWS.

LISTENERS will remember that the Birmingham Station is the Home of the Fantasia. It is a series of which we owe to Mr. Percy Edgar and Mr. Joseph Lewis. A beautiful woman with specially musical. The tenth Fantasia will take place on Sunday, November 22nd, at 10.20 p.m. The author is Mr. T. Morris Rogers. The music has been specially arranged by Mr. J. Lewis.

The Community Singing Concert which takes place on the following day is relayed from the Town Hall.

by Mr. Joseph Lewis, who is the B.B.C. representative.

At the Town Hall Concert Mr. Percy Jones will again be present, and will give some of his inimitable recitals and Mr. Percy Jones and Mr. Dale Smith will lean the singing. Mr. Percy Jones, the Welsh tenor, studied at the Royal College of Music, later, with Signor Ernesto Cilli. After a successful visit to America, he returned to this country in May 1916, on the last trip of the Lusitania, and was in the water seven hours before being rescued by a trawler.

Mr. Dale Smith started to sing quite early. He became, at twelve, a father of a chorister and won a special award at the Blackpool Festival in 1907, when he was only thirteen. War service interrupted his career in 1914 but he resumed his musical studies in 1921, and, after winning the Gosses Gold Medal, studied under that fine singer, Mr. Plunket Greene. He has since broadcast from the Birmingham Station on many occasions.

An Hour of Variety

For listeners who prefer a light programme, the "Bubbles" Concert Party will "burst in" at 8 o'clock for an hour of variety. The greater part of the entertainment consists of songs of a bright and interesting character, and one of the most interesting sketches is a wireless violin, or audition, in which will be heard the Station Director and the B.B.C. Orchestra.

The end of two to be on "Evelyn" given this week by Miss Margaret Ashton, the artist and actor.

What is a Beautiful Woman?

On Saturday during the afternoon Mrs. Dora G. Mercer is going to give us the opinion of twelve famous participants on a beautiful woman. She has been successful in obtaining opinions from Charles Harrison, Bert Thomas, Lewis Hammer, George Heller and others.

At 8 o'clock an orchestra relayed from the Drill Hall, Wolverhampton, at which the Station Symphony Orchestra will be conducted by Mr. Percy Pitt—Director of Music on the B.B.C. A balance of shows on at 9 o'clock, the solo pianist being Mr. Maurice Cole.

5.15. **CHILDREN'S CORNER**. Mr. George Oakland, 'Talk of the Month' House. To the life of the Sea King.

5.55. **4th News**

5.0. **LOZELLE PICTURE HOUSE**

Conduct for **PAT RIMMER**

7.0.—**WEATHER FORECAST** and **NEWS**. S.B. from London

1.0.—**THE HON. J. N. KEN WORTHY**. 'Naval Reminiscences'. S.B. from London

7.0.—**Musical Interlude**. S.B. from London

7.40. **Mr. H. V. FARMER**. Travel Talk No. 2, 'The Mangrove Swamp'.

8.0. **Orchestral Concert**. relayed from the Drill Hall.

THE STATION SYMPHONY ORCHESTRA

Conducted by **PERCY PITT**

IRVINE SCHARBER Solo Pianoforte

THE ORCHESTRA

'Oriental Rhapsody'. Percy Pitt

IRVINE SCHARBER and **ORCHESTRA**

Concerto for Pianoforte and Orchestra, No. 2 in C Minor, Rachmaninov

8.0 (approx.). **Enthus Concert**.

OWGLADYS NAISH Soprano

JOSEPH YATES (Baritone)

MALRICE COLE Solo Pianoforte

THOMAS JONES Solo Violon

NIGEL DALLAWAY At the Piano

JOSEPH YATES

"O Southampton is a Fine Town"

London Record

"An Old English Song"

Adrian

OWGLADYS NAISH

"The Ravelle" Martin Shaw

"Down in the Forest"

London Record

ROYAL JONES

Meditation from "Tea"

Margaret

Soprano

OWGLADYS NAISH

Prelude and Allegro

Puganini

JOSEPH YATES

St. George of England"

Stanford

"Sea Moods"

Loth

OWGLADYS NAISH

"I know a Bank"

Martin Shaw

Nymphs and Fauns"

Bernberg

MAURICE COLE

Fantasia in F Minor

Chopin

Study in G Sharp Minor

Chopin

SToke-on-Trent Programmes. 306 M.

Week Beginning Sunday, November 22nd.

SUNDAY, November 22nd.

3.30. **Children's Letters**.

5.30. **Studio Service** conducted by

6.30. **Programme S.B. from London**.

7.30. **Programme S.B. from London**.

8.30. **Programme S.B. from London**.

9.30. **Programme S.B. from London**.

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11.30. **Programme S.B. from London**.

12.30. **Programme S.B. from London**.

8.25. **Children's Letters**.

8.30. **Studio Service** conducted by

8.35. **Programme S.B. from London**.

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2.20. **Programme S.B. from London**.

6BM
386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
November 22nd.

The letters S.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Davenport) Programme will be found on page 397.

SUNDAY, Nov. 22nd.

WINIFRED FISHER (Soprano)
WILLIAM MICHAEL (Baritone)
THE ROYAL BATH HOTEL
SIR NO. ORCHESTRA
Musical Director
GILBERT STACEY
In the Hall of the King's Hall

4.15 THE ORCHESTRA
Coronation March "German Music"

4.15 WILLIAM MICHAEL
Song of Pan "Greek Music"

4.20 THE ORCHESTRA
Moment Musical "No. 1. Gipsy Story"

4.35 WINIFRED FISHER
On Wings of Song "Hinterland"

4.40 THE ORCHESTRA
Tuneful from the "Gipsy"

4.45 GILBERT STACEY (Tenor)
Gipsy, Awake, Beloved "With"

4.55 WILLIAM MICHAEL
Homeland "Dumpty"

5.00 WINIFRED FISHER
English Folk Songs
I Tell You of a Field

5.05 My Own "Butterworth"

5.10 THE ORCHESTRA
Two Light Symphonies

5.15 Moon Magic "Hans of"

5.20 WILLIAM MICHAEL
May on the Shore "Camp"

5.25 THE ORCHESTRA
Duet for Violon and Cello "Do"

5.30 RITA BARNES and
ROBERT LAPIN
Negro Spirituals

5.35 THE ORCHESTRA
The Cape Town "I Got"

5.40 THE ORCHESTRA
The Cape Town "I Got"

5.45 FROM THE SOCIETY
Hymn "The Kingdom"

5.50 Hymn "God" (A. and M., No. 21)
Pile Road

5.55 Rev. F. F. DAVIES
Religious Address

6.00 Hymn "Glory to Thee, My God
This Night" (A. and M., No. 23)

6.05 Collect Vesper

6.10 WEATHER FORECAST and
NEWS, S.B. from London.

6.15 BRAHMS' "REQUIEM."
KATE WINTER (Soprano)
ROY HENDERSON (Baritone)
THE FROME CHORAL
SOCIETY
Trained by A. M. Porter

THE WIRELESS ORCHESTRA
Conducted by
Capt. W. A. FEATHERSTONE

Chorus "Blessed Are They
Who Hold All Flesh as
the Grass"

Chorus "Heard All Flesh is as
the Grass"

Chorus "Heard All Flesh is as
the Grass"

Chorus "Heard All Flesh is as
the Grass"

10.15 Mr. LEE NICHOLS B.A.
Poetry Reading

10.45 Close down

MONDAY, Nov. 23rd.

8.45 Talk "The Beginning of
the World"

8.55 CHILREN'S CORNER
Children's Letters

9.00 Musical Interlude

9.40-9.50 Programme S.B. from Lon-
don.

Concert Party and Popular
Orchestral Music.
THE WIRELESS ORCHESTRA
Conducted by
Capt. W. A. FEATHERSTONE

9.50 THE ORCHESTRA
March "Paris" "Mazurka"

9.55 Overture "John and Sam" "Small"

10.00 Selection "The Last Waltz"

10.05 "Humoresque" "Dumpty"

10.10 THE CONCERT PARTY
THE ORCHESTRA

10.15 Selection of Songs

10.20 "Jota et Trips" "Dumpty"

10.25 WEATHER FORECAST and
NEWS

10.30 Mr. F. H. B. BRETT SMITH
The Hour of the Great
Books "S.B. from London"

10.35 Local News

10.40 Features

10.45 PUZZLE PROGRAMME
Listeners are invited to compete in
our Puzzle Programme. Words
must be found from the stems
played by the Orchestra to fill in
the blanks, which should then
make a complete short story.

Two prizes of £2 2s. 6d. each will
be awarded to the first two
correct or nearest correct on each
opened.

All entries must be addressed to
the Director, British Broadcasting
Company, 72, Holborn Viaduct,
London, E.C. 4, and must be
sent by the first post on the
Thursday morning, November
26th.

No member of the British
Broadcasting Company or Artist
taking part in this evening's
programme will be permitted to
enter for the Competition.

THE WIRELESS ORCHESTRA
Conducted by
Capt. W. A. FEATHERSTONE

Needless to say this is a
very popular programme and
has achieved some fame as
she has received many
letters of congratulation on her

After this they con-
tinued their journey back to
town, as they had booked seats

and celebrated the
close of their holiday with

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353 M.

CARDIFF PROGRAMMES.

Week Beginning
November 22nd.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Darenty) Programme will be found on page 397.

SUNDAY, Nov. 22nd.

PROGRAMME BY
FIND ARTISTS (S.B. from 10.15 to 11.15)

10.30-11.00 Religious Service, relayed from the Welsh Tabernacle Church. Preacher: The Rev. CHARLES DAVIES.

11.00-WEATHER FORECAST and NEWS. S.B. from 10.15 to 11.15.

A Symphony Concert.

BLODWIN CAERLEON

(Conductor)

STATION SYMPHONY ORCHESTRA

LEONARD BUSFIELD.

(Conductor)

WARWICK BRAITHWAITE

11.15-11.30 THE ORCHESTRA. Overture, "Hansel and Gretel."

HLODWIN CAERLEON

(Conductor)

"The Hymn of the Great Books—Chorus." S.B. from 10.15 to 11.15.

Local News.

11.30-12.00 Dance Music relayed from Cox's Café, Cardiff. Music by Muzak Dance Band.

12.00-12.15 Close down.

12.15-12.30 THE ORCHESTRA. Symphony No. 5 in C Minor.

HLODWIN CAERLEON

(Conductor)

"The Hymn of the Great Books—Chorus." S.B. from 10.15 to 11.15.

Local News.

12.30-1.00 THE STUNT FELLOWSHIP.

1.00-1.15 Close down.

MONDAY, Nov. 23rd.

1.30-2.00 Lunch-time Music relayed from Cox's Café. Music by the London Orchestra.

2.00-2.30 Organ recital, relayed from the Capitol Cinema.

3.00-4.00 The Station Trio: Frank Thomas (Violon), Frank Whitnall (Violoncello), Vera McComb (Piano).

4.00-4.15 CARDIFF RADIO "FIVE O'CLOCK."

4.15-4.30 CHILDREN'S CORNER.

4.30-4.45 The Letter Box.

4.45-5.00 Tea-Time Music from the Carlton Restaurant.

5.00-5.15 CARDIFF RADIO "FIVE O'CLOCK."

5.15-5.30 CHILDREN'S CORNER.

5.30-5.45 The Letter Box.

5.45-6.00 Tea-Time Music from the Carlton Restaurant.

6.00-6.15 CARDIFF RADIO "FIVE O'CLOCK."

6.15-6.30 CHILDREN'S CORNER.

6.30-6.45 The Letter Box.

6.45-7.00 Tea-Time Music from the Carlton Restaurant.

7.00-7.15 CARDIFF RADIO "FIVE O'CLOCK."

7.15-7.30 CHILDREN'S CORNER.

7.30-7.45 The Letter Box.

7.45-8.00 Tea-Time Music from the Carlton Restaurant.

8.00-8.15 CARDIFF RADIO "FIVE O'CLOCK."

8.15-8.30 CHILDREN'S CORNER.

8.30-8.45 The Letter Box.

8.45-9.00 Tea-Time Music from the Carlton Restaurant.

9.00-9.15 CARDIFF RADIO "FIVE O'CLOCK."

9.15-9.30 CHILDREN'S CORNER.

9.30-9.45 The Letter Box.

5.00-5.15 "THE IMPORTANCE OF BEING EARNEST."

A Comedy by Oscar Wilde.

John Worthing, J.P.

HASKIE H. PEARSON

Alceon Moncrieff

JOHN DEWENT

The Rev. Canon Chas. de B.

DONALD DAVIES

Merriman, Butler

DAVID THORNTON

Lady Bracknell

EDITH HUNTER

The Hon. Gwendolen Fairfax

ESTHER COLEMAN

Cecily Cardew

LILIAN MILLS

Miss Pyram Governor

HELEN DEAN

Lane, Manservant

DONALD DAVIES

The Scenes of the Play

Act I—Alceon Moncrieff's Flat

In Hall Moon Street, W.

Act II—The Garden at the Manor

House, Woolton.

Act III—The Drawing-room at the Manor House, Woolton.

Time—The Present.

Incidental Music by

THE STATION TRIO

10.00-10.15 WEATHER FORECAST and NEWS. S.B. from 10.15 to 11.15.

Mr F. H. B. R. K. SMITH

"The Hymn of the Great Books—Chorus." S.B. from 10.15 to 11.15.

Local News.

10.30-11.00 Dance Music relayed from Cox's Café, Cardiff. Music by Muzak Dance Band.

11.00-11.15 Close down.

TUESDAY, Nov. 24th.

3.00-3.15 New Gramophone Records.

3.15-3.30 School Transmission. Sir H. Walford Davies, Mus. Doc., "Music."

3.45-4.00 The Station Trio: Frank Thomas (Violon), Frank Whitnall (Violoncello), Vera McComb (Piano).

4.00-4.15 CARDIFF RADIO "FIVE O'CLOCK."

4.15-4.30 CHILDREN'S CORNER.

4.30-4.45 The Letter Box.

4.45-5.00 Tea-Time Music from the Carlton Restaurant.

5.00-5.15 CARDIFF RADIO "FIVE O'CLOCK."

5.15-5.30 CHILDREN'S CORNER.

5.30-5.45 The Letter Box.

5.45-6.00 Tea-Time Music from the Carlton Restaurant.

6.00-6.15 CARDIFF RADIO "FIVE O'CLOCK."

6.15-6.30 CHILDREN'S CORNER.

6.30-6.45 The Letter Box.

6.45-7.00 Tea-Time Music from the Carlton Restaurant.

7.00-7.15 CARDIFF RADIO "FIVE O'CLOCK."

7.15-7.30 CHILDREN'S CORNER.

7.30-7.45 The Letter Box.

7.45-8.00 Tea-Time Music from the Carlton Restaurant.

8.00-8.15 CARDIFF RADIO "FIVE O'CLOCK."

8.15-8.30 CHILDREN'S CORNER.

8.30-8.45 The Letter Box.

8.45-9.00 Tea-Time Music from the Carlton Restaurant.

9.00-9.15 CARDIFF RADIO "FIVE O'CLOCK."

9.15-9.30 CHILDREN'S CORNER.

9.30-9.45 The Letter Box.

9.45-10.00 Tea-Time Music from the Carlton Restaurant.

10.00-10.15 CARDIFF RADIO "FIVE O'CLOCK."

10.15-10.30 CHILDREN'S CORNER.

10.30-10.45 The Letter Box.

10.45-11.00 Tea-Time Music from the Carlton Restaurant.

11.00-11.15 CARDIFF RADIO "FIVE O'CLOCK."

11.15-11.30 CHILDREN'S CORNER.

11.30-11.45 The Letter Box.

11.45-12.00 Tea-Time Music from the Carlton Restaurant.

12.00-12.15 CARDIFF RADIO "FIVE O'CLOCK."

12.15-12.30 CHILDREN'S CORNER.

12.30-12.45 The Letter Box.

12.45-1.00 Tea-Time Music from the Carlton Restaurant.

1.00-1.15 CARDIFF RADIO "FIVE O'CLOCK."

1.15-1.30 CHILDREN'S CORNER.

1.30-1.45 The Letter Box.

1.45-2.00 Tea-Time Music from the Carlton Restaurant.

2.00-2.15 CARDIFF RADIO "FIVE O'CLOCK."

2.15-2.30 CHILDREN'S CORNER.

2.30-2.45 The Letter Box.

2.45-3.00 Tea-Time Music from the Carlton Restaurant.

3.00-3.15 CARDIFF RADIO "FIVE O'CLOCK."

3.15-3.30 CHILDREN'S CORNER.

3.30-3.45 The Letter Box.

3.45-4.00 Tea-Time Music from the Carlton Restaurant.

4.00-4.15 CARDIFF RADIO "FIVE O'CLOCK."

4.15-4.30 CHILDREN'S CORNER.

4.30-4.45 The Letter Box.

4.45-5.00 Tea-Time Music from the Carlton Restaurant.

5.00-5.15 CARDIFF RADIO "FIVE O'CLOCK."

5.15-5.30 CHILDREN'S CORNER.

5.30-5.45 The Letter Box.

5.45-6.00 Tea-Time Music from the Carlton Restaurant.

6.00-6.15 CARDIFF RADIO "FIVE O'CLOCK."

6.15-6.30 CHILDREN'S CORNER.

6.30-6.45 The Letter Box.

6.45-7.00 Tea-Time Music from the Carlton Restaurant.

7.00-7.15 CARDIFF RADIO "FIVE O'CLOCK."

7.15-7.30 CHILDREN'S CORNER.

7.30-7.45 The Letter Box.

7.45-8.00 Tea-Time Music from the Carlton Restaurant.

8.00-8.15 CARDIFF RADIO "FIVE O'CLOCK."

8.15-8.30 CHILDREN'S CORNER.

8.30-8.45 The Letter Box.

8.45-9.00 Tea-Time Music from the Carlton Restaurant.

9.00-9.15 CARDIFF RADIO "FIVE O'CLOCK."

9.15-9.30 CHILDREN'S CORNER.

9.30-9.45 The Letter Box.

9.45-10.00 Tea-Time Music from the Carlton Restaurant.

10.00-10.15 CARDIFF RADIO "FIVE O'CLOCK."

10.15-10.30 CHILDREN'S CORNER.

10.30-10.45 The Letter Box.

10.45-11.00 Tea-Time Music from the Carlton Restaurant.

11.00-11.15 CARDIFF RADIO "FIVE O'CLOCK."

11.15-11.30 CHILDREN'S CORNER.

11.30-11.45 The Letter Box.

11.45-12.00 Tea-Time Music from the Carlton Restaurant.

12.00-12.15 CARDIFF RADIO "FIVE O'CLOCK."

12.15-12.30 CHILDREN'S CORNER.

12.30-12.45 The Letter Box.

12.45-1.00 Tea-Time Music from the Carlton Restaurant.

1.00-1.15 CARDIFF RADIO "FIVE O'CLOCK."

1.15-1.30 CHILDREN'S CORNER.

1.30-1.45 The Letter Box.

1.45-2.00 Tea-Time Music from the Carlton Restaurant.

2.00-2.15 CARDIFF RADIO "FIVE O'CLOCK."

2.15-2.30 CHILDREN'S CORNER.

2.30-2.45 The Letter Box.

2.45-3.00 Tea-Time Music from the Carlton Restaurant.

3.00-3.15 CARDIFF RADIO "FIVE O'CLOCK."

3.15-3.30 CHILDREN'S CORNER.

3.30-3.45 The Letter Box.

3.45-4.00 Tea-Time Music from the Carlton Restaurant.

4.00-4.15 CARDIFF RADIO "FIVE O'CLOCK."

4.15-4.30 CHILDREN'S CORNER.

4.30-4.45 The Letter Box.

4.45-5.00 Tea-Time Music from the Carlton Restaurant.

5.00-5.15 CARDIFF RADIO "FIVE O'CLOCK."

5.15-5.30 CHILDREN'S CORNER.

5.30-5.45 The Letter Box.

5.45-6.00 Tea-Time Music from the Carlton Restaurant.

6.00-6.15 CARDIFF RADIO "FIVE O'CLOCK."

6.15-6.30 CHILDREN'S CORNER.

6.30-6.45 The Letter Box.

6.45-7.00 Tea-Time Music from the Carlton Restaurant.

7.00-7.15 CARDIFF RADIO "FIVE O'CLOCK."

7.15-7.30 CHILDREN'S CORNER.

7.30-7.45 The Letter Box.

7.45-8.00 Tea-Time Music from the Carlton Restaurant.

8.00-8.15 CARDIFF RADIO "FIVE O'CLOCK."

8.15-8.30 CHILDREN'S CORNER.

8.30-8.45 The Letter Box.

8.45-9.00 Tea-Time Music from the Carlton Restaurant.

9.00-9.15 CARDIFF RADIO "FIVE O'CLOCK."

9.15-9.30 CHILDREN'S CORNER.

9.30-9.45 The Letter Box.

9.45-10.00 Tea-Time Music from the Carlton Restaurant.

10.00-10.15 CARDIFF RADIO "FIVE O'CLOCK."

10.15-10.30 CHILDREN'S CORNER.

10.30-10.45 The Letter Box.

10.45-11.00 Tea-Time Music from the Carlton Restaurant.

11.00-11.15 CARDIFF RADIO "FIVE O'CLOCK."

11.15-11.30 CHILDREN'S CORNER.

11.30-11.45 The Letter Box.

11.45-12.00 Tea-Time Music from the Carlton Restaurant.

12.00-12.15 CARDIFF RADIO "FIVE O'CLOCK."

12.15-12.30 CHILDREN'S CORNER.

12.30-12.45 The Letter Box.

12.45-1.00 Tea-Time Music from the Carlton Restaurant.

1.00-1.15 CARDIFF RADIO "FIVE O'CLOCK."

1.15-1.30 CHILDREN'S CORNER.

1.30-1.45 The Letter Box.

1.45-2.00 Tea-Time Music from the Carlton Restaurant.

2.00-2.15 CARDIFF RADIO "FIVE O'CLOCK."

2.15-2.30 CHILDREN'S CORNER.

5NO
404 M.

NEWCASTLE PROGRAMMES.

Week Beginning
November 22nd.

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Davertry) Programme will be found on page 397.

SUNDAY, Nov. 22nd.

8.30-9.30. PRAYER
LINDA HISS, Organist

Second Concert from The
Palace Theatre.
THE NEWCASTLE
HARMONIC ORCHESTRA

Conductor
EDGAR L. BAINTON
H. A. CHITTY (Solo)
Concerto No. 3 in E Flat for
Violon and Orchestra (Alcort)

8.25. THE ORCHESTRA
Death and Transfiguration,
Symphonic Poem, Op. 24

8.50. SUMNER AUSTIN (Baritone)
No. 10. "The March of the
Mariners"

9.0. WEATHER FORECAST and
News from London.

10.0. Studio Service.
THE CHORAL
SOCIETY

10.15. "We Love the Sun"
Chorus and Male Voice Choir

10.30. Address by the Rev. H. RIDE
B.A., M.A., B.D.
of the Church of Christ, Airedale

11.0. Close down

11.45. Programme S.B. from London.

MONDAY, Nov. 23rd.

8.30. Transmission to Schools: Mr.
E. H. BARNES, B.A., "How to
Enjoy Shakespeare" (10) The
Witches' Prophecy

10.0. Weekly News Letter

11.15. Music from Fenwick's Terrace
(CHILDREN'S CORNER)

11.30. WILL KNOW (Solo)
"Love Lament" (Wright and Lee)

11.40. ARTHUR MOON (Solo)
"Deep Not, Young Lover"

11.50. "Sonny Boy" (Waley Charles)

12.0. "Furness' Corner" (Mr. H. C.
Pawson, Seasonable Notes)

12.10. ARTHUR MOON
The Wedding of Sara Lee

12.20. Betty and Joe (Solo)
"Along with Me" (Sanderson)

12.30. Wireless Lecture: "The
World as I See it" (Mr. H. C.
Pawson)

12.40. NEWS S.B. from London.

12.50. Opportunities Overseas by Sir
JAMES ALLAN S.B. from
London

1.0. Musical Interlude S.B. from
London

1.10. Mr. A. H. THO (Solo)
President, Northumberland

1.20. FIVE LIPS (Solo)
"The Love Song"

1.30. "The Love Song" (Solo)
"The Love Song" (Solo)

1.40. "The Love Song" (Solo)
"The Love Song" (Solo)

1.50. "The Love Song" (Solo)
"The Love Song" (Solo)

2.0. "The Love Song" (Solo)
"The Love Song" (Solo)

2.10. "The Love Song" (Solo)
"The Love Song" (Solo)

2.20. "The Love Song" (Solo)
"The Love Song" (Solo)

2.30. "The Love Song" (Solo)
"The Love Song" (Solo)

2.40. "The Love Song" (Solo)
"The Love Song" (Solo)

2.50. "The Love Song" (Solo)
"The Love Song" (Solo)

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"The Love Song" (Solo)

3.10. "The Love Song" (Solo)
"The Love Song" (Solo)

3.20. "The Love Song" (Solo)
"The Love Song" (Solo)

3.30. "The Love Song" (Solo)
"The Love Song" (Solo)

3.40. "The Love Song" (Solo)
"The Love Song" (Solo)

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"The Love Song" (Solo)

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"The Love Song" (Solo)

4.10. "The Love Song" (Solo)
"The Love Song" (Solo)

4.20. "The Love Song" (Solo)
"The Love Song" (Solo)

4.30. "The Love Song" (Solo)
"The Love Song" (Solo)

4.40. "The Love Song" (Solo)
"The Love Song" (Solo)

4.50. "The Love Song" (Solo)
"The Love Song" (Solo)

5.0. "The Love Song" (Solo)
"The Love Song" (Solo)

5.10. "The Love Song" (Solo)
"The Love Song" (Solo)

5.20. "The Love Song" (Solo)
"The Love Song" (Solo)

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"The Love Song" (Solo)

3.20. "The Love Song" (Solo)
"The Love Song" (Solo)

3.30. "The Love Song" (Solo)
"The Love Song" (Solo)

3.40. "The Love Song" (Solo)
"The Love Song" (Solo)

TUESDAY, Nov. 24th.

1.30-12.30. Eltona Buggarth (Soprano)
Robert Malt (Tenor)

4.0. Talk

4.15. Music from Tilley's Restaurant

5.15. CHILDREN'S CORNER
THE STATION TRIO

Conductor EDWARD CLARK
Overture, "La Princesse Jaane"

"Andalus and Blue Beach"
Paul Dukas, arr. E. Auler

"Serenade" (Solo)
"Dance Lento" (Solo)

6.40. Radio Association Talk

7.0. WEATHER FORECAST and
News S.B. from London

7.10. W. L. RENWICK, M.A.,
B.Litt., "English History in
the English Language" (IV)

7.25. Musical Interlude S.B. from
London

7.40. Mr. DESMOND MacCARTHY,
Literary Criticism S.B. from
London

8.0. WAGNER PROGRAMME S.B.
from London

10.0. WEATHER FORECAST and
NEWS S.B. from London

10.30. JACK HYLTON'S BANDS
N.B. from London

12.0. Close down

WEDNESDAY, Nov. 25th.

3.30. Transmission to Schools: Mr.
E. J. Williams, B.Sc., "The
Utilization of Natural Sources of
Energy"

4.0. Talk: Mr. J. Williams, B.Sc.
"The Utilization of Natural Sources of
Energy"

4.15. CHILDREN'S CORNER
THE STATION TRIO

Conductor EDWARD CLARK
Overture, "La Princesse Jaane"

"Andalus and Blue Beach"
Paul Dukas, arr. E. Auler

"Serenade" (Solo)
"Dance Lento" (Solo)

6.40. Radio Association Talk

7.0. WEATHER FORECAST and
News S.B. from London

7.10. W. L. RENWICK, M.A.,
B.Litt., "English History in
the English Language" (IV)

7.25. Musical Interlude S.B. from
London

7.40. Mr. DESMOND MacCARTHY,
Literary Criticism S.B. from
London

8.0. WAGNER PROGRAMME S.B.
from London

10.0. WEATHER FORECAST and
NEWS S.B. from London

10.30. JACK HYLTON'S BANDS
N.B. from London

12.0. Close down

1.0. Close down

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3.10. Close down

3.20. Close down

3.30. Close down

3.40. Close down

THURSDAY, Nov. 26th.

11.30-12.30. Walter South Meze
Soprano W. V. Strickland
Harp

4.0. Talk

4.15. Music from Tilley's Restaurant

5.15. CHILDREN'S CORNER
THE STATION TRIO

Conductor EDWARD CLARK
Overture, "La Princesse Jaane"

"Andalus and Blue Beach"
Paul Dukas, arr. E. Auler

"Serenade" (Solo)
"Dance Lento" (Solo)

6.40. Radio Association Talk

7.0. WEATHER FORECAST and
News S.B. from London

7.10. W. L. RENWICK, M.A.,
B.Litt., "English History in
the English Language" (IV)

7.25. Musical Interlude S.B. from
London

7.40. Mr. DESMOND MacCARTHY,
Literary Criticism S.B. from
London

8.0. WAGNER PROGRAMME S.B.
from London

10.0. WEATHER FORECAST and
NEWS S.B. from London

10.30. JACK HYLTON'S BANDS
N.B. from London

12.0. Close down

1.0. Close down

1.10. Close down

1.20. Close down

1.30. Close down

1.40. Close down

1.50. Close down

2.0. Close down

2.10. Close down

FRIDAY, Nov. 27th.

3.0. Transmission to Cumberland
Schools: Mr. Gordon Lea, M.A.
B.D., "The Love Song" (Solo)

3.10. "The Love Song" (Solo)
"The Love Song" (Solo)

3.20. "The Love Song" (Solo)
"The Love Song" (Solo)

3.30. "The Love Song" (Solo)
"The Love Song" (Solo)

3.40. "The Love Song" (Solo)
"The Love Song" (Solo)

(Continued on the next page.)

2BD
495 M.

ABERDEEN PROGRAMMES.

Week Beginning
November 22nd.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davenry) Programme will be found on page 297.

SUNDAY, Nov. 22nd.

10.10.—**PROGRAMME BY BLIND ARTISTS** (St. Cecilia's Day). *S.B. from London.*

11.0.—**Address by the Rev. C. ANDERSON SCOTT, D.D.** *S.B. from London.*

11.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

11.35.—**HENRY PERCELL.** Programme *S.B. from London.*

MONDAY, Nov. 23rd.

11.0.—**Gramophone Music.**

11.15.—**Afternoon Topics:** Miss Murray, "What Becomes of our Lost Dog?" The Wireless Dance Orchestra (Conductor, David H. Davidson).

11.35.—**CHILDREN'S CORNER.** Boy Scouts' News Bulletin.

12.0.—**Girl Guides' News Bulletin.** Book Talk by the Rev. Walter A. Munnell, D.D.

12.30.—**Steamship's Symphony Orchestra,** relayed from the Electric Theatre.

1.0.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

1.15.—**Musical Interlude.** *S.B. from London.*

1.30.—**Mr. GEORGE McDONALD, C.B., LL.D., F.R.S.,** "Comes *S.B. from Edinburgh.*

1.45.—**"Down Among the Cotton Fields."** Anthony Bond, "Henderson's Kentucky," "Metallum Plant in Down to Cotton Town."

2.0.—**"Homeward Bound"** "Gordon's Burnin' Wild," "Gordon's Burnin' Wild," "Gordon's Burnin' Wild."

2.15.—**"I Want to Be a Soldier."** Ready, "An Interlude Arranged by Gordon Macdonald and G. R. Harvey."

2.30.—**THE WIRELESS ORCHESTRA** will play Selection, "Plant in Down to Cotton Town."

2.45.—**A Coon Band Contest.** "Pryor March," "King Cotton," "The Darky's Death," "Loving When Maundy Sings" (American Song).

3.0.—**"BRIGHT GOLD"** A Play in One Act by Capt. F. Shaw.

3.15.—**THE LONDON RADIO REFERTORY PLAYERS.**

3.30.—**Irish Interlude.** ISOBEL SHAW (Soprano).

3.45.—**THE WIRELESS ORCHESTRA** The Orchestra.

4.0.—**Hammond Suite.** "Rueket Love Song," "Lament," "Lament," "Two Irish Tone Sketches."

4.15.—**"The Fairy Lough"** "The Fairy Lough," "The Fairy Lough," "The Fairy Lough."

4.30.—**"The Fairy Lough"** "The Fairy Lough," "The Fairy Lough," "The Fairy Lough."

4.45.—**"The Fairy Lough"** "The Fairy Lough," "The Fairy Lough," "The Fairy Lough."

5.0.—**"The Fairy Lough"** "The Fairy Lough," "The Fairy Lough," "The Fairy Lough."

11.0.—**Violin Recital** by HELEN BARNETT.

11.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

11.30.—**Violin Recital** by HELEN BARNETT.

11.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

12.0.—**Violin Recital** by HELEN BARNETT.

12.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

12.30.—**Violin Recital** by HELEN BARNETT.

12.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

1.0.—**Violin Recital** by HELEN BARNETT.

1.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

1.30.—**Violin Recital** by HELEN BARNETT.

1.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

2.0.—**Violin Recital** by HELEN BARNETT.

2.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

2.30.—**Violin Recital** by HELEN BARNETT.

2.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

3.0.—**Violin Recital** by HELEN BARNETT.

3.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

3.30.—**Violin Recital** by HELEN BARNETT.

3.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

4.0.—**Violin Recital** by HELEN BARNETT.

4.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

4.30.—**Violin Recital** by HELEN BARNETT.

4.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

5.0.—**Violin Recital** by HELEN BARNETT.

5.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

5.30.—**Violin Recital** by HELEN BARNETT.

5.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

6.0.—**Violin Recital** by HELEN BARNETT.

11.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

11.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

11.30.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

11.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

12.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

12.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

12.30.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

12.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

1.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

1.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

1.30.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

1.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

2.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

2.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

2.30.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

2.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

3.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

3.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

3.30.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

3.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

4.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

4.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

4.30.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

4.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

5.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

5.15.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

5.30.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

5.45.—**WEATHER FORECAST and NEWS.** *S.B. from London.*

6.0.—**ORCHESTRAL PROGRAMME.** *S.B. from Glasgow.*

The Wireless Orchestra, Ballet Egyptian (Part I) ... Judge.

The Rev. A. Austin Foster, M.A. "Masterpieces in English Poetry" — (2) Spenser's Fairy Queen.

11.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

11.30.—**CHILDREN'S CORNER.** "The Fairy Queen."

11.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

12.0.—**CHILDREN'S CORNER.** "The Fairy Queen."

12.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

12.30.—**CHILDREN'S CORNER.** "The Fairy Queen."

12.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

1.0.—**CHILDREN'S CORNER.** "The Fairy Queen."

1.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

1.30.—**CHILDREN'S CORNER.** "The Fairy Queen."

1.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

2.0.—**CHILDREN'S CORNER.** "The Fairy Queen."

2.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

2.30.—**CHILDREN'S CORNER.** "The Fairy Queen."

2.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

3.0.—**CHILDREN'S CORNER.** "The Fairy Queen."

3.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

3.30.—**CHILDREN'S CORNER.** "The Fairy Queen."

3.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

4.0.—**CHILDREN'S CORNER.** "The Fairy Queen."

4.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

4.30.—**CHILDREN'S CORNER.** "The Fairy Queen."

4.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

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5.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

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5.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

6.0.—**CHILDREN'S CORNER.** "The Fairy Queen."

6.15.—**CHILDREN'S CORNER.** "The Fairy Queen."

6.30.—**CHILDREN'S CORNER.** "The Fairy Queen."

6.45.—**CHILDREN'S CORNER.** "The Fairy Queen."

**Week Beginning
November 22nd**

(Continued on the next page.)

(Continued on the next page.)

GLASGOW PROGRAMMES.

(Continued from the previous page.)

10.0.—**WEATHER FORECAST** and **NEWS** S.B. from London.
Typical Talk S.B. from London.
Local News.
11.0.—**THE SAVOY BANDS** S.B. from London.
12.0.—Close down.

FRIDAY, Nov. 27th.

11.30-12.30. Midday Transmission.
Broadcast to Schools:
3.2 Mr J. L. Bickerton, M.A.,
"Literature—How to Read."
7.15 The Wireless Quartet.
11.1 M. Albert le Goup, B.A., LL.B.,
Officer d'Academie, French
Talk.
1.0 THE WIRELESS QUARTET
MARGARET COLLIER
(Contralto)
4.0 Afternoon Talk: Prof. David
L.S. Ph.D. FR.S.E.,
from "How to Read."
6.0 CHILDREN'S CORNER May
1.0 6.0-8.0.—Weather Forecast for
Farmers.
6.0-8.0.—Programme S.B. from
London.
7.40.—Mr. JAMES BARTHOLO-
MEW, President of the Scottish
Branch of the Royal Society for
the Protection of Birds, "The
Importance of Bird Life to
Man."
JIMMY CAMPBELL and
REG CONNELLY
(Entertainers)
S.B. to Dundee 8.0-9.0.
9.0. JIMMY CAMPBELL and
REG CONNELLY.
The Writers of "Show Me the
Way" in Selections from
Their Latest Compositions.
9.15. THE "BUBBLES" CONCERT
PARTY
Including
ROSE MURRAY,
GWENDOLINE WILD,
HILDA GRAHAM
CECIL BRIDGEMAN
OWEN HYLTON
MAXWELL HOLLES,
WILL SYMCOCK
9.15. JIMMY CAMPBELL and
REG CONNELLY.
In Further Selections from
Their Latest Compositions.
9.30. DANCE MUSIC BY THE
PLAZA BAND,
Relayed from
The Plaza Palace de Danse.
10.0.—WEATHER FORECAST and
NEWS S.B. from London
"OMPAK" on "Rugby."
Local News.
10.30. THE SAVOY BANDS S.B.
from London.
12.0.—Close down.

View Leet, Mrs. M.A. ...
Poor W. ...
GLADYS PALMER
View Kerkken, a Village Dance
MAE ROBERTSON
Councillors—
Hakluyt ...
Schappe ...
Van Hoytema ...
Wykegrem ...
Peter Paul ...
Kerzen ...
The Pied Piper
RONALD SCOTT
Old Man Noah
ROBERT JATSON
Usher ... RICHARD BILL
Mayor's Officers: Burglers,
Housewives, Trades, Soldiers,
...
THE STATION CHOIR:
THE STATION ORCHESTRA:
(Conducted by)
HERBERT A. CARRUTHERS.
Presented by
M. M. DEWAR and
GEORGE ROSS.

SATURDAY, Nov. 28th.

4.0 THE WIRELESS QUARTET.
ALLAN MENZIES (Tenor).
6.0.—Afternoon Talk: "Pasty" ...
6.0-8.0.—Weather Forecast for
Farmers.
6.0-8.0.—Programme S.B. from
London.
7.40.—Mr. JAMES BARTHOLO-
MEW, President of the Scottish
Branch of the Royal Society for
the Protection of Birds, "The
Importance of Bird Life to
Man."
JIMMY CAMPBELL and
REG CONNELLY
(Entertainers)
S.B. to Dundee 8.0-9.0.
9.0. JIMMY CAMPBELL and
REG CONNELLY.
The Writers of "Show Me the
Way" in Selections from
Their Latest Compositions.
9.15. THE "BUBBLES" CONCERT
PARTY
Including
ROSE MURRAY,
GWENDOLINE WILD,
HILDA GRAHAM
CECIL BRIDGEMAN
OWEN HYLTON
MAXWELL HOLLES,
WILL SYMCOCK
9.15. JIMMY CAMPBELL and
REG CONNELLY.
In Further Selections from
Their Latest Compositions.
9.30. DANCE MUSIC BY THE
PLAZA BAND,
Relayed from
The Plaza Palace de Danse.
10.0.—WEATHER FORECAST and
NEWS S.B. from London
"OMPAK" on "Rugby."
Local News.
10.30. THE SAVOY BANDS S.B.
from London.
12.0.—Close down.

Edinburgh Programmes. 328 M.

Week Beginning Sunday, November 22nd.

SUNDAY, November 22nd.

3.30-5.30.—Programme S.B. from
London
8.30.—Religious Services: Conducted
by the Rev. C. W. G. TAYLOR
M.A., of St. George's Par-
Church. With the Assistance of
the CHOIR, under the Direction
of Mr. H. WHALLEY, F.R.C.O.
10.0-11.0.—Programme S.B. from
London

MONDAY, November 23rd.

3.30.—Afternoon Talk: Mr. R. A.
Simpson, "How to Buy a
House."
4.15.—Patrick Thomson's Orchestra.
5.15.—CHILDREN'S CORNER.
6.50.—Children's Letters.
6.0.—Musical Interlude.
6.15.—Programme S.B. from London.
7.40.—Mr. GEORGE MACDONALD,
O.B., LL.D., F.R.S., "Coins—
(2) Coins and Religion" S.B.
to Scottish Stations.
8.0-11.0.—Programme S.B. from
London.

TUESDAY, November 24th.

11.30-12.30.—Gramophone Records and
Margaret McLaren (Soprano).
1.0 The Station Piano-forte Trio.
4.0 A. ...
4.15.—The Band of the ...
P. ...
5.0.—CHILDREN'S CORNER.
6.0.—Children's Letters.
6.0.—Musical Interlude.
6.15.—Programme S.B. from London.
7.40.—Prof. WILLIAM LEEDS, "The
Influence of Books on Light."
S.B. from Dundee.
7.50-12.0.—Programme S.B. from
London.

WEDNESDAY, November 25th.

3.0 The Station Piano-forte Trio.
4.0 Afternoon Talk:
4.15.—Patrick Thomson's Orchestra.
5.0.—CHILDREN'S CORNER.
6.0.—Children's Letters.
6.0.—Musical Interlude.
6.15.—Programme S.B. from London.
7.35.—Mr. J. S. CHISHOLM, Hon.
to the ...
8.0.—Programme S.B. from London.
9.0.—The ...
10.0.—Programme S.B. from London.
11.0.—Programme S.B. from London.

THURSDAY, November 26th.

1.30.—The ...
2.0.—The Station Piano-forte Trio.
4.0.—Afternoon Talk:
4.15.—BRENDA JOHNSON (Soprano).
4.45.—The ...
5.15.—CHILDREN'S CORNER.
6.50.—Children's Letters.
6.0.—Musical Interlude.
6.15.—Programme S.B. from London.
6.40.—Boy Scouts' Bulletin.
6.45.—Programme S.B. from London.
8.0.—Programme S.B. from Glasgow.
10.0-12.0.—Programme S.B. from
London.

FRIDAY, November 27th.

2.30.—The Station Piano-forte Trio.
3.30.—Talk to Schools by Mr. H.
Mortimer Batten, F.Z.S., "The
Fox."
4.0.—Afternoon Talk:
4.15.—Patrick Thomson's Orchestra.

1.15 CHILDREN'S CORNER.
2.0 Children's Letters.
3.0 Musical Interlude.
4.0.—Programme S.B. from London.
MARGARET ANDERSON
(Contralto).
JAMES MACMILLAN (P.
ALAN RICHARDSON (Sot.
Piano-forte)
5.0. MARGARET ANDERSON
"The Oak and the Ash" (Old
"The ...
"The Ash Grove" ...
ALAN RICHARDSON
"Solfeggio" ...
"Bourée" ...
Sonata in ...
Rhapsody in G Minor ...
JAMES MACMILLAN.
Selected Songs.
6.37 MARGARET ANDERSON
"O Don Patate" ("Don Carlos"
Leeds
"Tiptoe" ...
"Night" ...
ALAN RICHARDSON
"Love's Sorrow"
K. ...
Prelude from Suite ...
masque" ...
Study in G Major, Op. ...
10, No. 7 ...
Study in E Minor, Op. ...
Chopin
Ballet Music, "Romeo and ...
Schubert, transcribed by Alan
Richardson
9.2. JAMES MACMILLAN
"The Old Pine Shawl"
Ruthven Haynes
"The Gentle Maiden"
Arthur Somervell
"Father O'Flynn"
C. F. Stanford
9.15 MARGARET ANDERSON
"The Rowan Tree"
"Tam O'
"Broom o' the Cowden"
"There's a Nae Lark"
9.30. ALAN RICHARDSON
A Tragic Fate in One Act by
Vernon Woodhouse.
Edward ...
GEORGE TRUSCOTT
Harry Sheppard
LENN OVEREND
Lola Maersa ANNE MERLYN
Dawson (a Butler)
EDWARD LISTER
Presented by NANCY ...
10.0.—Programme S.B. from London
11.0.—Programme S.B. from London.
11.10-12.0.—THE BAND of the Edin-
burgh Palace de Danse.
SATURDAY, November 28th.
3.30.—Patrick Thomson's Orchestra.
4.0.—Afternoon Talk:
4.15.—Patrick Thomson's Orchestra.
5.15.—CHILDREN'S CORNER.
6.50.—Children's Letters.
6.0.—Musical Interlude.
6.15.—Programme S.B. from London.
7.40.—Prof. T. J. JERU, M.D.,
F.R.S., "The Rocks of the
Earth's Crust" (2).
8.0-12.0.—Programme S.B. from
London.

Liverpool Programmes.
Week Beginning Sunday, November 22nd.

315 M, 6FL

Sheffield Programmes. 301 M.
Week Beginning Sunday, November 22nd.

SUNDAY November 22nd

\$ 30. Religious Service from the
 Males.
 The Rev R. BROOK, M.A.,
 Headmaster of Liverpool College,
 LIVERPOOL COLLEGE
 Address by the Rev R. BROOK,

MONDAY November 23rd.

No. 124.—Gramophone Records.
H.O. Harold Lee and his Orchestra,
from the Trocadero Cinema,
"The Merry Widow"
THE NEW YORKER
The New York City from Man-
hattan S.B. from
London.

TUESDAY, November 24th.

4.0.—Afternoon Topics: Mr. J. Raymond Toben: Talk on Music, No. 5, 'That Piano Next Door.'
K. Walter Wright (Bartons).
Lecture read by Uncle Rip
6.0.—Programme S.E. from Manchester.
S.D. from

WEDNESDAY, November 25th

1. 1. La Morte d'Ortort
2. 2. La Morte d'Ortort
3. 3. La Morte d'Ortort
4. 4. La Morte d'Ortort
5. 5. La Morte d'Ortort
6. 6. La Morte d'Ortort
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97. 97. La Morte d'Ortort
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99. 99. La Morte d'Ortort
100. 100. La Morte d'Ortort

THURSDAY, November 26th.

CHILDREN'S CORNER.

FRIDAY November 27th

Dr. Garrison: "Health Talk"

SUNDAY November 22nd

8.15. Church Service from the Studio.
9.0-10.30. Programmed A.H. from

MONDAY, November 23rd.

11.14 - **Misses Barrie.**
 4.15 - **Chorus - "We're in a Mood"**
 4.17 - **Chorus - "I'm a Little Bit of a Fool"**
 6.16 - **Grand Hotel**
 6.16 - **CHILDREN'S CORNER.**
 6.20 - **Talk to Young People**
 6.15. **Programme S.B. from London**
 7.40. **Sports Talk by Mr. WILLIAM**
 H. J. **London.**
 8.40 - **Sports Talk by Mr. WILLIAM**
 H. J. **London.**

TUESDAY, November 24th

110. *See* *Programme* *for* *the* *1908* *Season*.
Monday *to* *Friday* *from* *10* *to* *12* *noon*.
from *the* *Albert* *and*
230. *BAND OF THE QUEENS*
OWN YORKSHIRE DRAG
GOONS and *Speeches* on the
occasion *of* *the* *Opening* *of* *the*
Wireless *Telegraph* *and* *the*
Art *Wireless* *Exhibition* *at* *the*
Drill *Hall* *Edmund* *Road*.
5.0.—*Book* *Talk* *by* *the* *Rev.* *Dr.*
Frederick *James* *W. G. T. S.*
5.15.—*CHILDREN'S CORNER.*
5.50. *Amusement* *and* *the* *Art*.
6.0.—*BAND OF THE QUEENS*
OWN YORKSHIRE DRAG
GOONS, *relayed* *from* *the* *Drill*
Hall.
7.0. *from* *the* *Albert* *and* *the* *Art* *Wireless* *Exhibition*.
7.15. *Station* *Director* *and* *the* *Art*.
7.25. 0.0.—*Programme* *S.B.* *from*
the *Albert* *and* *the* *Art* *Wireless* *Exhibition*.

Speeches

RONALD SHAY, PC.
 The Hon. EDWARD
 WOOD, PC. Veterinary Surgeon
 and Member of the Royal
 Academy of Veterinary Medicine
 and Surgery, London.
 Hon. BENJAMIN
 H. J. A. F. C. G. and S.
 H. B. K. M., KBE and
 A. C. and the R. R. I.
 B. O.; on the occasion of the
 Society of Yorkshire
 MEN IN LONDON
 from New Prince's Gallery,
 London.

WEDNESDAY November 25th

11.30-12.30 Gramophone Records.
1. The Transvaal & South African Prof.
C. J. van der Merwe, M.A., M.D., B.Sc.
(The W. J. van der Merwe, M.A., M.D., B.Sc.)
20. HANLEY & CO. GREENS
OWN YORKSHIRE DRAG-
GONS, removed from the Dr.
Hall.
30. K. & B. H. & Co. Thayer &
5. CHIL & S. H. H. H. H.
5.50. Children's Letters.
60. PAID OF THE QUEEN
OWN YORKSHIRE DRAG-
GONS, removed from the Dr.
Hall.
7.3. The Transvaal & South African Prof.
7.35. Royal Horticultural Society
To be held.

Mr. W. F. HOWARD, of the
Standard Oil Trust, a Com-
missioner, and Secretary of The H.
Library, a member of the National
Library Scheme.

THURSDAY, November 26th

4.0. **OWN YORKS**

1. **John W. Wright, Sheriff and His Story—The Effect of the**

Sheffield—The Great Steel and Iron Industries—Trade Outrages and Trade Unionism

CHILDREN'S CORNER

BAND OF THE QUEEN'S

6.0.—BAND OF THE QUEEN'S
OWN YORKSHIRE DEA-
MOONS, relayed from the Drif-
tham.

7.0.—*Leopolda S B from London.*

7.1.—*Mr J. H. S. SIMONS W*
W. J. J. J. J.

7.2.—*Mr Leopolda S B from*
London.

FRIDAY, November 27th.

7.10.—*Mr J. H. S. SIMONS W*
W. J. J. J. J.

6.0.—BAND OF THE QUEEN'S
OWN YORKSHIRE DEA-
MOONS, relayed from the Drif-
tham.

5.0.—*Afternoon Topics.*

4.1.—*CHILDREN'S CORNER*

5.50.—*Ch. Wren's Letters.*

6.0.—BAND OF THE QUEEN'S
OWN YORKSHIRE DEA-
MOONS, relayed from the Drif-
tham.

7.0.—*Leopolda S B from London.*

7.15.—*"The Harvest of a Quiet Eye,"*
by PETRONIA

7.25.—*Leopolda S B from London.*

8.0.—*THE CH. WREN*

Perfumed by
THE DUCHESS' ROAD
CHRYSLER SQUARE

Cast:

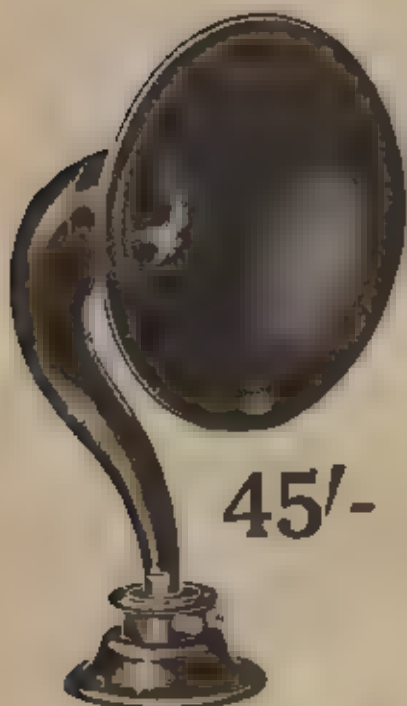
Chief Antagonist
HARRY FENDLETON
(Bard)

Thruout
LEONARD HARRIS (Tenor)
Florescent
A. C. McILROY (Tenor)
Dev
LEONARD MOSLEY (Bass)
Arthur IDAGILDAY (Soprano)
Queen of the Gipsies
W. GILBY J. H. Soprano
B. L. L. G. H. L. S. T. A.
FULL CHORUS.
M. and D. C. H. R. Y.
FRANK CLEGG
1900-11-11 Programme S. B. (C)

SATURDAY November 7th

4.0.—BAND OF THE QUEENS
OWN YORKSHIRE I
H
1.15.—CHILDREN'S CORNER
Another Inquest Night—
All Kiddles Send in The
Have the Sings and T
have
6.0.—BAND OF THE QUEENS
OWN YORKSHIRE I
GOONS, relayed from the Drill
Hall
10.0.—12.0. Programme S.S. from

Car Equipment Manufacturers

by Appointment to
H.M. THE KING

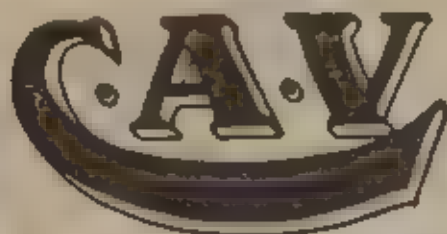
45/-

NEW JUNIOR

A further advance in extended range has enabled us to introduce the introduction of our latest new C.A.V. Loudspeaker, known as the NEW JUNIOR.

This instrument is a marked improvement on all other speakers of its class at present on the market. We are producing on mass production lines, and the price is 45/-.

Cat. No. 5009

**The World's Best
RADIO****PRODUCTIONS****C.A.V. CABINET LOUD SPEAKER.**

This model has been designed for those requiring an inconspicuous instrument to harmonise with the furnishings of a room. It is compactly encased in a richly polished mahogany cabinet measuring only 17 ins. long, 10½ ins. wide and 13 ins. high. Although comparatively small in size it is, nevertheless, equally efficient to the other types we manufacture, possessing excellent tonal qualities and good volume.

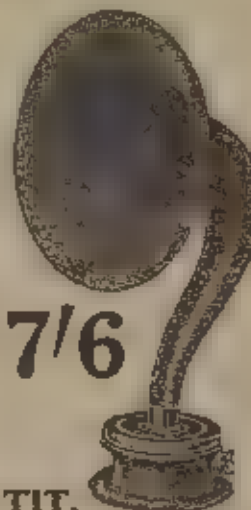
Cat. No. 5040 . . . £5.5.0.

TAKE THE EXPERTS' ADVICE.

We have just supplied H.M. Royal Air Force with a quantity of C.A.V. Standard Loud Speakers. Many firms tendered but C.A.V. was chosen after two months' comparative test. Therefore take the experts' advice.

If your receiver will operate a Loud Speaker, there is a C.A.V. model to suit it. Prices range from the Tom Tit at 27/6, to a handsome mahogany cabinet model at £5.5.0.

Write for a copy of our complete radio catalogue.

C.A. Vandervell & Co. Ltd.
ACTON VALE, LONDON, W. 3

27/6

TOM TIT.

This model will give ample volume for the average size room, with perfect reproduction of all sounds.

Although small in both size and appearance, it is nevertheless a most efficient instrument. It is made in the size of your receiver. Cat. No. 5001. Price Crystal Set £2.0.0.



Heat —the biggest thief in your Receiving Set

THERE'S a thief in your Receiving Set! The moment you close the filament switch he starts his deadly work. His name is Heat. Sometimes he works quickly and sometimes he works slowly. But all the time he is planning the destruction of your valves and stealing valuable hours of usefulness from their lives. For years science has been waging a stiff fight against his nefarious practices, and for years little or no impression could be made upon him. But at last there came a valve with a filament which made use of new principles—a valve which at one stroke definitely got to grips with this crippling influence—the Wuncell Dull Emitter.

Let's investigate further. The old bright emitter possessed a tungsten filament which required a very high temperature—as much as 2000°—in order to create the necessary stream of electrons. Such a temperature—coupled with the constant expansion and contraction of the filament—rapidly

caused brittleness and disintegration. In other words, the intense heat—while necessary for the prolific production of electrons—robs the filament of many hours of usefulness. But if the temperature is reduced—then the electron stream is impoverished, too.

So other means had to be sought. Instead of tungsten, the Wuncell uses a filament which is built up layer upon layer under a secret process known only to Cossor. This external covering emits a copious supply of electrons at an extraordinarily low temperature. In fact, at 800° the Wuncell produces more electrons than a bright emitter valve does at 2000°. The Wuncell goes a long way towards banishing heat from the valve altogether—at all events 800° is no more than a dull red glow practically invisible in daylight. When you choose the Wuncell for your set, therefore, you get a valve which has the longest life of any because it is the only valve which so effectively reduces the ruinous influence of heat.



The Wuncell Dull Emitter
Valve No. 100 100 100 100 100 100
*W. 2 100 100 100 100 100 100

The Cossor Loud Speaker
Valve W. 1
Voltage: 100V. Consumption 3 amp.
Price 10/6

*Also in 1/4K decoupled, with special switch and magnetron in base for double Valve + being used with 2 or 4 or more accumulators.
WRL for Detector and L.F. 16/-
WR2 for H.F. amplification 14/-

Cossor

CLIMAX RADIO

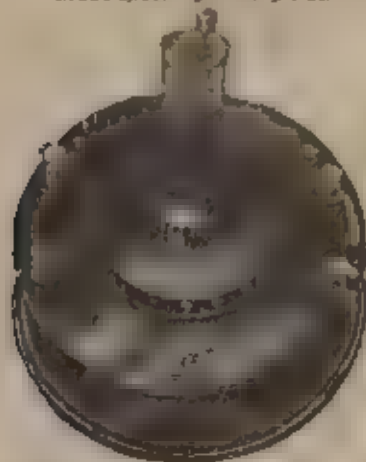


CLIMAX 30% FOLDING FRAME-AERIAL UNDOUBTEDLY THE BEST FRAME AERIAL AND IT FOLDS.

Constructed on an ingenious mechanical system by which it may be opened or folded in a few seconds. The frame is made of spring steel in its final form without the winding is arranged in two flat coils and electrically balanced. The design of the parabolic type of winding is of the type. A centre tapping is provided for special circuits.

MAKE SURE IT'S CLIMAX.

"Made specially to Stay Put."



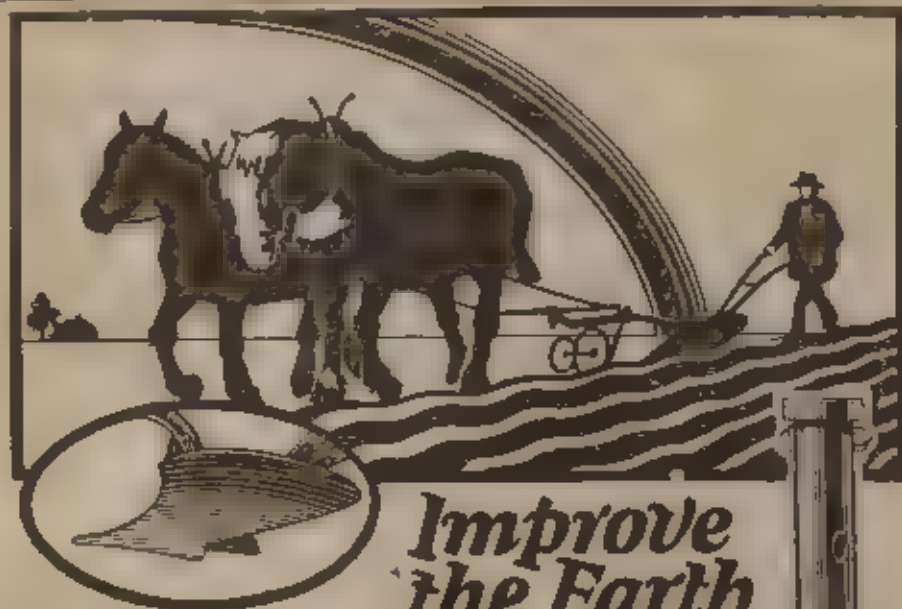
Climax Popular Crystal Set, complete with the Climax and the Auto-micrometer Calibrator. The unique design based on the stylized pen point automatically ensures that essential delicate micro-meter pressure. An independent press is on the crystal container and the crystal surface ensures complete stability.

"Made specially to Stay Put."

CLIMAX POPULAR CRYSTAL SET, complete with Climax and the Auto-micrometer Calibrator. Wave-length 120 ft. Price 12/6.

CLIMAX SUPERB CRYSTAL WITH CLIMAX AUTO-MICROMETER CALIBRATOR. Price 12/6.

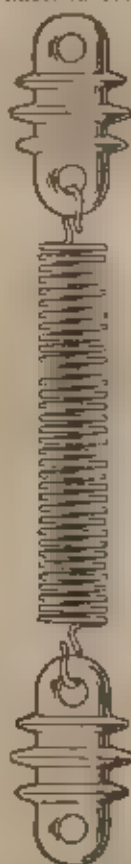
MAKE SURE IT'S CLIMAX.



Improve the Earth

First the plough point which breaks up the unsympathetic soil. Then the plough forming furrows in the freshly-broken surface. Then the air and moisture following the furrow aerating the soil.

The Agriculturist knew this basic truth years ago. The radio listener is re-learning it to-day. The patented plough point of the Climax Radio Earth breaks up the soil. Then the body of the tube with its surface projections forms furrows and small water-courses in the ground. The moisture finds its way through these water-courses, and makes for perfect electrical contact. This is the thorough and systematic way the Climax Radio Earth does its job. If you want to get the best out of your set, get a Climax Radio Earth, the low loss direct tubular earth.



Far better than the old fashioned water-pipe or gas-pipe earth. The latest pattern is provided with projecting flanges which break up the earth around the tube, thereby preventing any rocking of the tube in the ground. This well-proven improvement to your wireless set day and learn the importance of a perfect earth. Ready to hand. Price 5/-.

Now consider your aerial. Get the CLIMAX INSULATED SHOCK ABSORBER SET FOR AERIAL INSULATION DE LUXE. By fitting one pair of Climax Insulators linked with a Climax Shock Absorber Spring at each end of a single span wire, the insulation is as nearly perfect as can be desired, while the aerial wire is relieved from sudden strains due to mast sway or bayard rope shrinkage.

The Climax Insulator (Regd. Design No. 798718) will stand a flash-over voltage of the ordinary cheap shell while it has far less capacity to earth. It is made of the same High Tension vitreous porcelain as the best insulators. It will stand a direct pull of hundreds of pounds. It is self-cleaning on all surfaces. IT INSULATES PROPERLY.

PRICE One Climax Insulated Shock Absorber Set, comprising four Climax Low Loss Insulators and two Climax Shock Absorber Springs. 3 per box. Climax Low Loss Insulators. Sold separately 1 per pair Climax Low Loss Aerial. 120 ft. 6/-.

THE CLIMAX LIGHTNING ARRESTER. Made on the multi-gap, quenched spark principle. Provides atmospheric space charges and lightning discharge with a straight path to earth of very low resistance.

It sets the set whether in use or not. NO SPARKS NECESSARY. The mica insulating discs and series multiple gaps ensure complete absence of shunting effect, leaving your signals at maximum strength. The glass cover protects the gaps from becoming semi-conducting due to dirt, damp or other interference. Equipped with a Climax Lightning Arrester, an aerial is a positive protection against lightning. Instead of being a source of danger, it is a Climax complete ready to fit.



"MAKE SURE IT'S CLIMAX"

If you have difficulty in obtaining genuine CLIMAX products and are asked to accept inferior imitations, kindly send your order direct to us, enclosing P.O. or cheque to the correct amount, when immediate attention will be given to your instructions.

CLIMAX RADIO ELECTRIC LTD.,
Head Office & Works: 227, HIGH WOLBORN, LONDON, W.C.1.
Quill Works: PUTNEY, LONDON, S.W.15.
Tel., Putney 2889
Showrooms: 227, HIGH WOLBORN, LONDON W.C.1.
Telephone: Holborn 358

Write for the Magazine Catalogue for full details of all Climax Radio Components and Sets.

THE FIRST WIRELESS LOUD SPEAKER WAS A BROWN



Worthy of the honoured name it bears

—this miniature Loud Speaker is an excellent example of good British craftsmanship.

FOR more than 15 years the name Brown has been recognised throughout the electrical industry as a name to conjure with. First the famous BROWN Relay—used by Cable Companies throughout the world—then the superb A-type Headphone setting entirely new standards for sensitiveness.

Afterwards there followed the marvellous BROWN Gyro Compass—a wonderful instrument capable of pointing true North under all conditions without the aid of magnetism. And then finally the BROWN Loud Speaker—the first British Loud Speaker ever used for Wireless. Sponsored by such supreme technical skill and engineering ability it is no wonder the BROWN Loud Speakers have won for themselves a corner of the globe and a reputation for sensitiveness and

swellness of tone as yet without equal.

Time and again the insistent demand for BROWN Wireless apparatus has necessitated expansions of factory space. Invariably the demand for BROWN products is far ahead of available supply. But at no time has the standard of workmanship been relaxed. In spite of the ever-growing demand for BROWN Loud Speakers no compromise is devised on the recognised Brown standards of performance would be tolerated.

S. G. Brown, Ltd., N. Acton, London, W.3.

Reliant Showrooms: 19 Mortimer Street, W.1.
15 Mark Lane, E.C.3.
Agents: 4 Abchurch Lane, E.C.4.
Cross House, Westgate Road, Newcombe



The new H.4

A miniature Loud Speaker 10 inches high. Finished in a rich brown colour and fitted with standard BROWN inner and outer cones. Impedance Resistance of 2000 Ohms.

30/-

If the Trade have difficulty in obtaining Brown Wireless Instruments, they should write to us without delay.

BRITISH

Brown

THROUGHOUT

B.T.H. New Type AMPLIFIERS

Amplification of the rectified signals is not merely a matter of increasing the volume of sound; correct tone values must be maintained so that the loud speaker will respond to the notes of the double-bass with the same readiness as to those of the piccolo. This can only be assured by correctly designed and built amplifiers.

B.T.H. New Type Amplifiers are designed and built correctly, and the inclusion of the latest B.T.H. Transformers definitely ensure uniform amplification over a wide range of frequencies.

SINGLE STAGE AMPLIFIER.

This amplifier is enclosed in a handsomely finished wooden box and all the battery connections are brought out by means of a multiple braided cable fitted with identification tags. A dual filament rheostat is provided whereby either bright or dull-emitter valve can be used. Provision is made for the application of necessary grid bias.

Price (without valve or batteries) £3 8 0
Royalty — — — — — 12 6

TWO STAGE AMPLIFIER.

This amplifier is built on similar lines to the above and is fitted with a switch so that either one or two valves may be employed. As in the case of the single stage amplifier the battery connections are brought out by means of a cable. Dual rheostats are fitted for the use of either dull or bright-emitter valves. Grid bias leads are also provided. This amplifier is the ideal for loud speaker reception of perfect tonal quality.

Price (without valves or batteries) £6 5 0
Royalty — — — — — £1 5 0



B.T.H. L.F. Transformer

Here is shown a B.T.H. L.F. Transformer, the result of extensive research and experience. The windings are mounted on a backing of high quality insulating material and perfectly insulated throughout.

Insist on B.T.H.—the Best of All.



Single Stage



Two Stage

Ask your dealer for a demonstration, also for Leaflets R 7430 and R 7335.



IRREFUTABLE FACTS!



From a reader

"I have just tried one of your 'Mighty Atom' and find it most reliable. I have tried every other crystal existing on the market and have never experienced such a nearly 20 years with them. Last night on a crystal set four 'Mighty Atom' was full of 30% louder than three others in use at the same time, one being that much."

Birmingham

"I am writing this letter to express my appreciation to you for the 'Mighty Atom' which I have just received. I have tried many other crystals and have found them to be very poor. The 'Mighty Atom' is the best I have ever used. It is very reliable and gives a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal."

Chatham

"Many thanks for so promptly despatching crystal. It is very reliable and gives a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal."

Portsmouth

"I have tried about half a dozen different crystals but the 'Mighty Atom' is the best I have ever used. It is very reliable and gives a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal."



Graysdon

"I am writing to say how very pleased I am with the crystal you sent me about a year ago. I find it very reliable and gives a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal."

Wendle, Staffs

"Having tried practically all makes of crystals, I decided to try your 'Mighty Atom'. It is the best I have ever used. It is very reliable and gives a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal."

Roxfordshire

"I thought I would purchase one of your 'Mighty Atom' crystals and try one. I am very pleased with the results and found every part of it sensitive and by far as good as any crystal I have purchased at 1/6 each."

Manchester

"I have received your 'Mighty Atom' crystal and am very pleased with it. It is very reliable and gives a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal."

South Shields

"I received the 'Mighty Atom' crystal in due course and am pleased to say that it is very reliable and gives a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal. I have tried it on a crystal set and it has given me a very clear signal."

Insist on the 'Mighty Atom'



"HULLO! What do you fellows want me for now?"
 "Come along, you young imp. Our laboratory experts want a word with you!"
 "Shades of Geneva! They want my advice again. Still, take the net and cage away, and I'm with you." You Brandes people have a little more understanding than most; you consult me with due humility. Others, without any knowledge of what I demand, force me to speak. I become refractory; their instruments reproducing radio sound talk less naturally in consequence. You know, they really ought to study me a little more. Here I am, at the beck and call of every soul interested in radio, from a high power station to myriads of embryo Senatore Marconis. I recommend a study of

radio acoustics, which means the study of transforming myself, the electrical impulse, into audible sound. I, being the electrical energy, walk right into the receiver of Tom, Dick or Harry, carrying the voice from the studio. To be able to talk just as naturally as the people in that studio, I must have the correct scientific elements built into the instrument which reproduces the sound. You chaps have been the only radio builders to consult me to that end. I know you've worried me for seventeen years, but I appreciate the tactful consideration which went with it. I hope you have benefited by my advice, by what I hear of Brandes instruments, you have. Well, lead on to the laboratory, gentlemen; I have an appointment at 2LO after lunch."

THE TABLE-TALKER

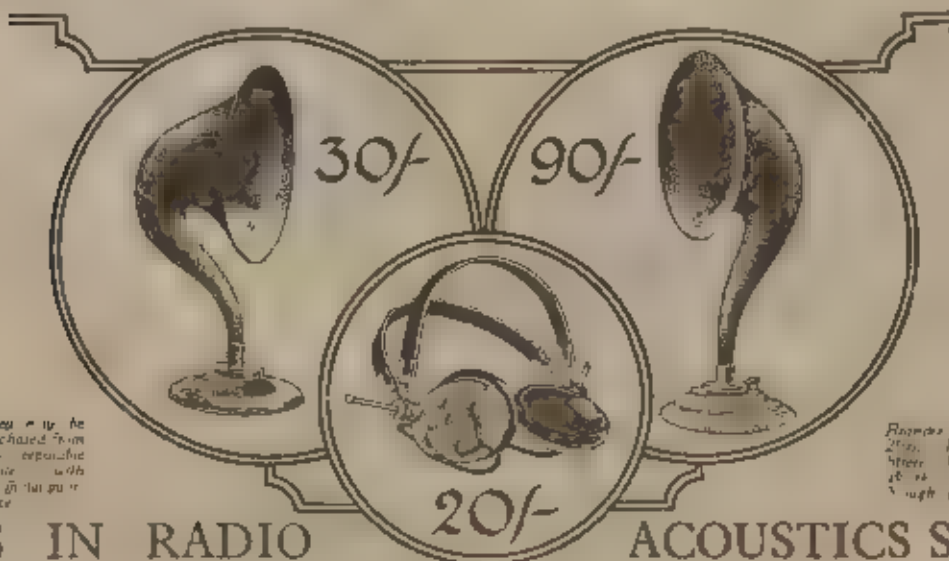
Material used in the construction of goose-neck horn eliminates metallic harshness. Adjustable. Height 8 inches. Natural brown mesh padded.

MATCHED TONE HEADPHONES

The synchronised effort of both receivers becomes greater sensitivity and volume and true tone. Light, comfortable and sturdy.

THE BRANDOLA

Greater volume with minimum current input. Large diaphragm gives fullness to upper and lower registers. Walnut plinth and electroplated fittings.



They may be purchased from any reputable Dealer with an introductory price.

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EXPERTS IN RADIO

ACOUSTICS SINCE 1908



Play the 900-Metre game with an Ethophone Duplex.

Have you read about the new 900-metre game described recently in *Amateur Wireless*? This fascinating game, which can be played with an Ethophone-Duplex Receiver, is quite simple, the idea being to determine the speed, position, and direction of the aeroplanes flying on the various Continental routes. It is well known that the wireless telephony of aerial "traffic" is transmitted on the 900-metre wavelength. Thus, the Ethophone-Duplex, which has interchangeable coils, can be used for ordinary broadcast reception or for this interesting game, of which full particulars are given in the issue of *Amateur Wireless* dated October 24th. A copy of this issue and a leaflet on the Ethophone-Duplex will be sent free on receipt of the coupon below.

Complete Loud Speaker Installation, including Ethophone-Duplex, with coils for 300-500 metres and Burndept Super Valves, Ethovox Junior Loud Speaker, Accumulator or 11 Battery aerial equipment and licence, **£12 0. 0.**
Coils 100 and 500 for 900 metres, 11/-
Lead Telephone, **£1 2. 6.**

The Ethophone-Duplex is a two-valve receiver which gives loud speaker results 20 to 25 miles from a main broadcast station, and about 100 miles from Daven-try. The price of a complete installation, including this receiver, is **£12 0. 0.** with licence.

The Burndept Range includes everything for radio reception, from components to complete installations.

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CUT HERE.

To Burndept Wireless Ltd., Aldine House, Bedford Street, Strand, London, W.C.2

Please send me Leaflet No. 284, a copy of *Amateur Wireless* dated October 24th.

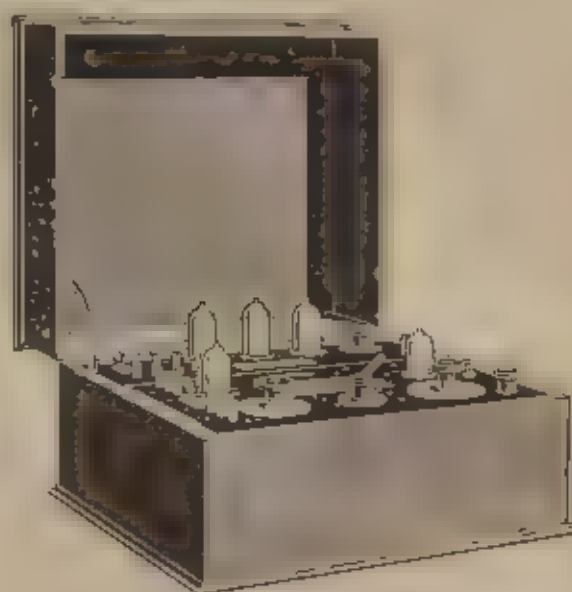
NAME.....

ADDRESS.....

DATE

Radio Times

Music and Speech



The aim in the design of the Cosmos Universal Valve Sets has been to obtain the most perfect possible reproduction, both of music and speech, and it will be found that the tone is wonderfully pure and the articulation clear.

The Cosmos Universal Valve Sets embody a number of remarkable and important features. They are highly sensitive and selective with a long range. They possess the maximum efficiency over a wide range of wave-lengths. They are extremely simple to adjust and operate, and the best results can be obtained by anyone without technical knowledge. Any types of valves and either accumulators or dry batteries can be used without alteration to the sets. Each set is individually tested before leaving the works.

COSMOS

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5 Valve Set, V.S.6 in Hardwood Case, £22.5.0
without accessories, but including royalties
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Wholesale only: METRO VICK SUPPLIES, LTD
CENTRAL BUILDING, WESTMINSTER, LONDON, S.W.1
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"Every one a good one!"



HERE'S more than just a filament, anode and grid in Master Valves. I know because I assemble them. They are just like children to me. Each contains personality—my own personality. This great family of Mullard Valves passing through my hands before it is scattered all over the world must live up to the standard set by those that have gone before.

There are great trans-world record results behind my Master Valves, and they know it.

Even if they will never be given the opportunity to achieve thousands of miles of perfect reception, they will know how to give supreme excellence at the shorter ranges of broadcasting.

*You can have faith in my valves.
Every one is a Master Valve.*

Mullard

THE MASTER VALVE

Leaflet V.R. 26, free from any dealer, gives complete information, prices, etc., of all Mullard Receiving Valves.



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Only require a 4-
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NOW ONLY 8/- each

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Popular Music Travestied. No. 2.



"I'll see you in my dreams!"

After an unpleasant evening, wasted by experimenting with various makes of crystals, none of which give the reception you KNOW your set is capable of, you retire to rest and dream of the "Perfect Crystal." On waking you wonder if it exists only in your dreams. However, if you call at your usual radio dealer and offer him one shilling and sixpence in exchange for a large box containing a piece of Russell's Purple Label Hertzite, you will soon discover the "Perfect Crystal" is not only a reality but is easily procurable from all first-class wireless dealers.

"Once tried—Always used."

Look for the registered trademark and the signature, "L. G. Russell."

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Fellows Wireless

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complete with H.T. Battery 8V Accumulator (25 1/2), 3 Loudspeaker Valves (4/6 each), 1 pair of Headphones (11/6), Aerial and Insulators (3 1/2) and Marconi Royalty paid. Cash Price £22 16 6. **£14. 10. 0.** Undoubtedly one of the finest sets on the market. Mounted in a beautifully finished cabinet with folding doors it presents a handsome and attractive appearance. By a highly ingenious arrangement the power of a four valve set is obtained though only three valves are actually used. This set should

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**LITTLE GIANT ALL
STATION TWO VALVE SET**

complete with H.T. Battery (9 1/2), 5-V Accumulator (20 1/2), Aerial, Wiring, and Insulators (1 1/2), 2 Loudspeaker Valves (4/6 each), F.F.L. LOWS JUNIOR LOUD SPEAKER (19/6), inclusive of Marconi Royalty

£6-15-0

This is one of the most useful sets on the market. It is easy to tune, and simple to operate, providing



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on conditions as per your advertisement. R.T. 20-35.

Please write clearly in plain block letters and register cash or treasury notes.

P-1-B

Clarity first!

The first thing you must consider about your valves is purity of reproduction. You don't want to amplify distorted sound and therefore your reception must be clear in the first place.

These three types of Cosmos Valve will give you distortionless results, in addition to the other services they render.

DE 11 (Dial Indicator) 12/6 A.45 (Bright Luster) 7/6

This combines remarkably efficient rectification with good high and low frequency amplification and works successfully off a single 200 volt or dry batteries.

This type is an excellent "General Purpose" valve which gives brilliant results. It combines the advantages of other high and low frequency valves in the one valve.



TYPE S.P. 18. (Red Spot) is a powerful amplifier, and using as it does one-sixth less in filament consumption than the ordinary bright luster is economical for general purpose work 12/6

COSMOS RADIO VALVES

From all Wireless Traders

CENTRAL BUILDINGS, WESTMINSTER, LONDON, S.W.1
Represented by Metropolitan-Vickers Electrical Company, Ltd.

The Amplion Pedigree

The reason why the AMPLION is undeniably the finest Radio Loud Speaker and recognised as the World's Standard is because the AMPLION is not merely produced in accordance with a sudden demand, but is the result of years of experience in loud speaker design and construction.

Thirty-eight years ago . . .

- In 1887 Mr Alfred Graham demonstrated the first practical Loud Speaker.
- In 1893 GRAHAM Loud Speakers placed upon the market.
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- In 1896 Watertight Loud Speakers Patented. Fitted on board many warships and mercantile vessels. Telephone Submarine Signalling System devised.
- In 1902 Complete Loud Speaker installations on central battery plant, erected on warships as sole means of communication.
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- To 1919 No less than 12,000 ship installations carried out.
- In 1920 AMPLION Loud Speakers produced for Wireless and "AMPLION" Trade-mark Registered.
- In 1922 AMPLION standardised by leading manufacturers of radio apparatus.
- In 1924 At Home AMPLION sales exceed those of all other makes put together.

Abroad AMPLION companies formed and Agents appointed in all countries where Broad casting is in operation, ensuring world-wide distribution of an essentially British Product.

AMPLION

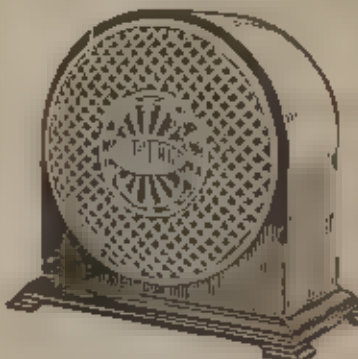
THE WORLD'S STANDARD WIRELESS LOUD SPEAKER

Obtainable from AMPLION STOCKISTS and Wireless Dealers everywhere

Patentees and Manufacturers

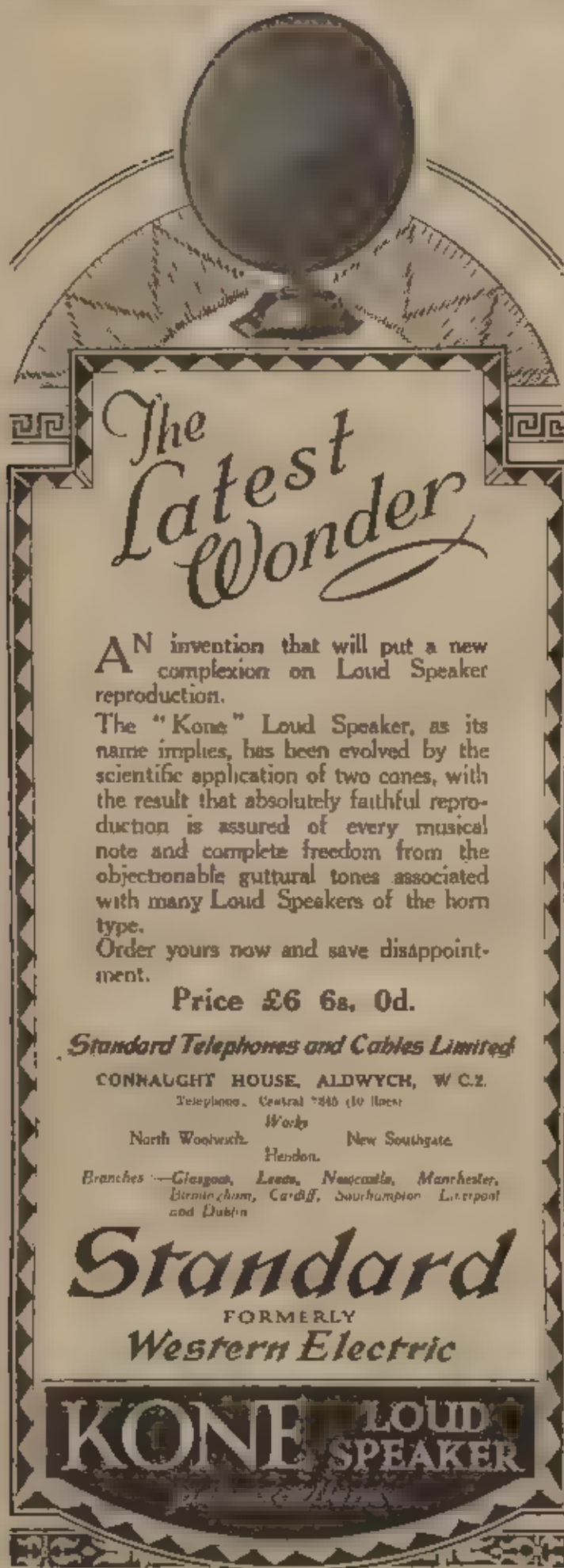
ALFRED GRAHAM & CO.
(E. A. GRAHAM)

St Andrew's Works Croydon Park,
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This illustration depicts the RADOLUX AMPLION the latest triumph in Loud Speaker design.

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The "Kone" Loud Speaker, as its name implies, has been evolved by the scientific application of two cones, with the result that absolutely faithful reproduction is assured of every musical note and complete freedom from the objectionable guttural tones associated with many Loud Speakers of the horn type.

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KONE LOUD SPEAKER

Louden VALVES

SAVE 6/8 IN THE POUND.

Three valves for the price of two. That's what our new policy means to you.

Where you paid twelve shillings for a 4-volt Dull Emitting Valve you now pay eight.

You get the same valve, made with just the same first-class materials and workmanship, identically the same in performance, and it costs you four shillings less.

There is no catch in it. There is no sacrifice in quality. The four shillings were the middleman's profit. They are now yours. Exactly the same applies to the 6-volt Dull Emitter—formerly 13/6, now 9/6, and to the Bright Emitter—formerly 7/6, now 4/6.

Every valve, of course, whatever its type, is fully guaranteed. All you have to do to obtain Louden Valves at these wonderfully low prices, is to post remittance and order direct to us, and we will forward you the valves in sealed cartons, fully guaranteed. Ordering is facilitated by filling in the coupon below, and we urge you to use it if it is possible.

BRIGHT EMITTERS 4/6

Type F1 (or Plain Louden) for detection and L.F. Amplification.	Filament Volts	4-5
Type F2 (the Blue Louden) for H.F. Amplification.	Filament Amps	0.4
	Anode Volts...	40-80

DULL EMITTERS.

For 4-volt Accumulator ... 8/-

For 6-volt Accumulator ... 9/-

Type FER1 for detection and L.F. Amplification.	Filament Amps	0.4
Type FER2 for H.F. Amplification.	Anode Volts	40-80

Note: These valves take only one-seventh of the current consumed by most bright emitters of other makes, and work straight off a 4-volt or 6-volt accumulator. They can be substituted for bright emitters with no alteration in Filament Resistance or Set.

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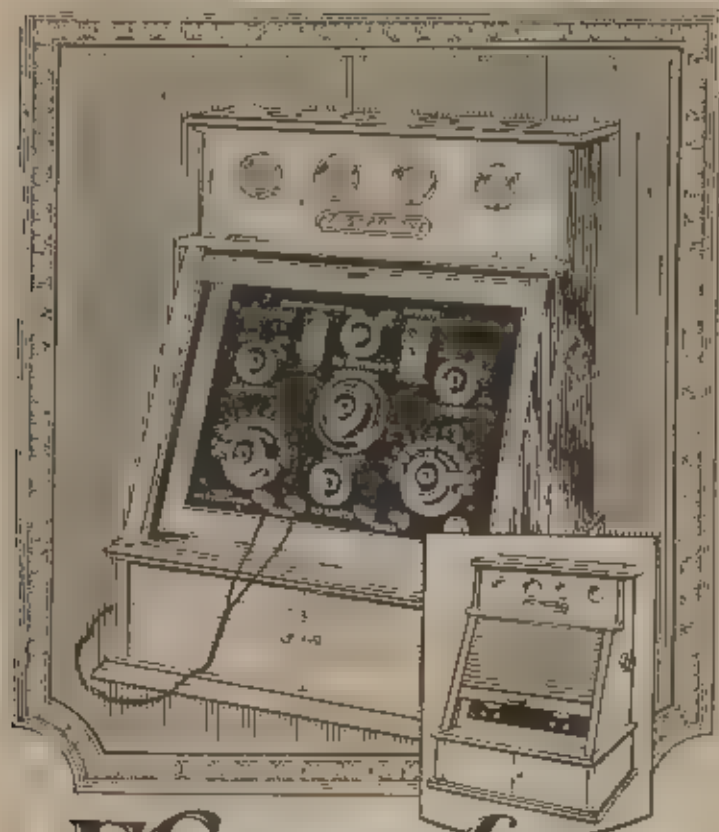
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as conditions as per your advertisement.

PLEASE WRITE CLEARLY IN BLOCK LETTERS AND REGISTER CASH OR
R.T. 29.11.25. TREASURY NOTES. B.P. 40.

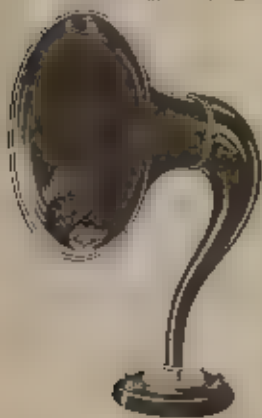


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Efescaphone Receiving Sets are ideal for family use. They are simple to tune, suit in the hands of a novice and can be relied upon to give satisfaction at all times. With the 4 valve Nelson Efescaphone (illustrated) no extra coils or tuning devices are required to tune any station working on a wavelength between 150-4000 metres. That means you can bring in Daventry by the turn of a switch in place of the local station.

Price in Malvern, almost complete, 4 valves, 4 tubes
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Requires 12/6 value Requires 10 value
4 valves in Malvern, complete, 4 valves, 4 tubes, 12/6 Royal set.

Ask your dealer for a demonstration or write for Catalogue of this range of models from £25. Complete apparatus.



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Give extra volume and power to your radio. Value in terms of the 1934 X standard at 80/- the unit at 48/- and the Minimum at 25/-.



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Exceptional clear and easy method of use. Price 18/- per pair.

Wholesale only
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LUCAS "MILAM" RADIO BATTERIES

are the most powerful and reliable of all portable radio batteries. They are specially designed for use in motor cars and are available in a variety of sizes to suit different models of car. They are also available in a variety of shapes to suit different types of car.



RMB	12 volt	51/6
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RO5	12 volt	27/6
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Type RMB is a 12 volt battery. The remaining batteries are 6 volt and 3 volt.



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PRICES 25/6 to 72/6.

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LUCAS

Manufacturers of RADIO BATTERIES and "KING OF THE ROAD" SPECIALITIES
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If you add depreciation to the expense and inconvenience of having your own accumulators unskilfully recharged—it costs you considerably more than our inclusive Hire Service.

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Phone: North 4161-4162.

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If you are not getting satisfactory reception, a fully qualified Wireless Engineer will examine and improve your set at your home anywhere in

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does your aerial leak?

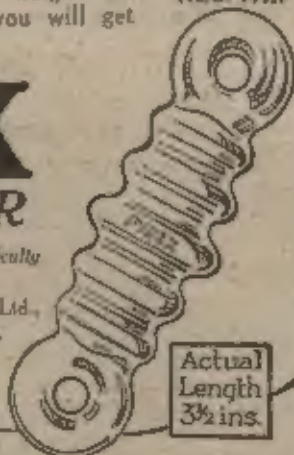
You may think you have perfect insulation yet a big percentage of the energy caught by your aerial may never reach your set. Stop all risk of leakage. Use insulators you can be sure of. There is no leakage with PYREX Insulators. Made from the famous PYREX glass their perfect insulating properties last for ever. Their smooth surface prevents dust or soot from collecting on them. Every shower washes them. They cannot absorb water or attract moisture. Light in weight but exceptionally strong. Try them and you will get definite improvement in reception.

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Obtainable from all Radio Dealers. If any difficulty in obtaining locally, please write to

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Actual Length 3 1/2 ins.

It makes all the difference!

Britain's Best in Radio!

THE LAMPLUGH JUNIOR MODEL CRYSTAL RECEIVER

"NOT A TOY."
HIGHLY EFFICIENT.

Built of moulded Bakelite, completely finished and guaranteed quality throughout. The construction is that of the higher priced instruments. Terminals and all bridge detector parts are heavily plated. A loading coil can be supplied for the high powered station. This "Lamplugh Junior Model" makes a "class" present.



No. 1052

Price:
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6X2 LOADING COIL 1/-



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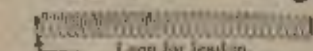
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Gil-Ray Crystal cuts out your "cat-whisker" worries. Sensitive all over: natural galena, thoroughly tested, and absolutely guaranteed, it is

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Highly efficient in coil form, portable and collapsible. Fixed anywhere in a minute. With insulators and loop for lead-in

1/6

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**NO RATTING.
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PRICE **£5.5.0.**
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PIRILLION LOUD SPEAKER.

A LOUD SPEAKER that perfectly reproduces low as well as high tones.

A REALLY UNIQUE FEATURE.

The iron diaphragm and horn are replaced by a diaphragm or drum which is free to vibrate with the sound, no wood or metal being used, all distortion is therefore eliminated. In handsome Mahogany Cabinet. Ask your dealer or call or write for further particulars.

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PERFEX AERIALS have been proved by thousands of listeners to be the most efficient in the world and needing no horizontal space can be installed satisfactorily everywhere.

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Obtainable from all wireless dealers or the Manufacturers.

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Only a valve of entire perfection could acquit itself as does the



For volume it is beyond comparison.

Try it!

If your dealer cannot supply the "Six-Sixty" send direct to us.

Filament Volts, 1.5 to 2. **14/-** Current, 0.3 amps.

British Made. Stamped B.B.C.

Write for free descriptive leaflet and Record of "Six-Sixty" achievements.

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I have just purchased three of your "Six-Sixty" Valves, and find they are wonderful. I have brought in all B.B.C. Stations on the Loud Speaker and several Continental ones.
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2/6

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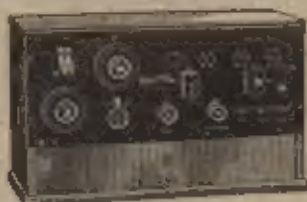
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100 -	22/6
200 -	42/6



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RECEIVER

LISTEN TO U.S.A. AND CONTINENTAL STATIONS AND HEAR PERFECTLY

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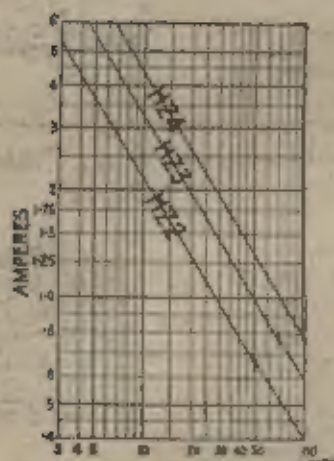
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A TYPE FOR SLOW DISCHARGES.



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				W.	L.	H.		Cell only Uncharged.			In Container Type "O"		
3 Volts (1 Cell)	1-HZ2	40	1½	4½	2½	7½	6	0	17	6	1	3	6
	1-HZ3	60	2	4½	3½	7½	8½	1	1	0	1	8	0
	1-HZ4	80	3	4½	4½	7½	10½	1	4	6	1	12	6

These capacities, though ACTUAL, are only obtainable on slow or intermittent discharges (see curve).

N.B.—For 4 or 6 volt batteries, 2 or 3 cells respectively can be used, and assembled in any convenient manner.

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Marconi Valves are economical in operation and universally acknowledged to be supreme in performance, tonal purity and volume. The electrode system of each valve is specifically designed in relation to the function for which the valve is intended—frank principles in construction have been entirely avoided.

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H. ROYCE—The name that has become a synonym for the highest quality of Marconi products—Radio Sets, H.F. and L.F. Amplifiers, "Band" Transformers and components, and the famous Marconi Loud Speakers, Sels and Components.

In the original Marconi Valves there is the right valve for the right purpose—and a spare for every purpose. Full descriptive list giving particulars of each type of valve free on request.

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